

FRONTISPIECE



FLORENCE, THE VILLA PALMIERI

French & Co

ITALIAN FURNITURE AND INTERIORS

WITH TEXT BY
GEORGE LELAND HUNTER

200 PLATES

VOLUME ONE



WILLIAM HELBURN INC.
418 MADISON AVE
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ITALIAN FURNITURE
AND INTERIORS

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GEORGE BELAND HUNTER

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415 MADISON AVE.
NEW YORK

TO the Owner of the Villa Palmieri, to Professor
Commendatore Elia Volpi, to the Owner of the
Villa Curonia, to the Metropolitan Museum of Art, to
the Victoria and Albert Museum, to Messrs. P. W.
French & Co., to Messrs. Mack, Jenny & Tyler, to the
Boston Museum, to the Minneapolis Fine Arts Museum
and others, whose collections have enabled us to
present this book, we gratefully acknowledge our
indebtedness and gratitude.

INTRODUCTORY TEXT

THE practical and patriotic value of the two hundred plates that have been selected by the publishers is very great. They are helpful to those who have homes to furnish; and they are indispensable to architects, decorators, designers, students, teachers, libraries and manufacturers. As I look them over I am amazed at the wealth of material.

Especially at the present time are these plates important. They supply splendid co-operation to the efforts of those who are endeavoring to so raise the standards of our industrial arts during the war, that we may be able after the war not only to hold American markets but gain others in the face of renewed European competition.

Of course, the large amount of ancient Italian Furniture brought to this country during the past three years, much of which is still available, emphasizes the timeliness of this publication.

In it in a large way are supplemented the book of Dr. Bode and the catalogues of the Davanzati, Villa Pia, Volpi and Bardini sales. In it are illustrated the best examples of the greatest period of mobiliary art: and in it are presented on a large scale interiors from the Villa Palmieri and elsewhere, showing how Italian Furniture should be installed.

Until recently the guiding inspiration of most architects and decorators everywhere was Baroque. Their idea of decoration was exaggeration of ornamentation, and particularly of ornamentation in relief. To them magnificence was more pleasing than perfection.

A striking exception to the rule was the late Stanford White, who shares with the late J. Pierpont Morgan the major part of the credit for the present decorative revival in the United States. Another exception is Charles A. Platt whose activities still continue to enrich our country.

With those who in Gothic sought refuge from seventeenth century Baroque, I have no quarrel. While much Gothic possesses many of the faults of Baroque, it is too noble a style to be condemned, except as misinterpreted in the nineteenth century.

But with those who fail to recognize the supreme exquisiteness of Florentine interiors of the fifteenth century, I totally disagree, and do indeed regard them as lacking in taste utterly.

The rhythm of Classic and Renaissance art is just as definite and characteristic as the rhythm of the highest types of poetry and of music. It is a rhythm that appeals less to the barbarian than to the gentlemen, and that requires a considerable degree of culture and civilization to appreciate. It is a rhythm of balance and of repetition that to the uninitiate often seems monotonous.

Naturally to those whose inspiration is Baroque or Rococo, Italian Renaissance interiors seems bare and cold. They lack the "homelike" atmosphere that is caused by overcrowding with ugly furniture badly placed. There is still left in them room apparently as well as really for human occupants.

Also as compared with Baroque and Gothic works of art, those of the Italian Renaissance seem low. While in Gothic, vertical effects are exaggerated at the expense of horizontal, and in Baroque large curves introduce heavy contrast and bold variety, in Renaissance there is a balance of horizontal and vertical which makes for aesthetic sanity.

Frequently in my classes at the Metropolitan Museum of Art I am asked to define the difference between Nature and Art. My answer is always something as follows:—

Just as Nature is what God makes, so Art is what man makes. Nature is raw material for Art. The hand of man is what transforms Nature into Art, making it in a sense human, just as Nature is in a sense divine. But just as not all Nature is beautiful, so not all Art is beautiful, and those who start their art discussions by attributing mysterious perfection to all Nature and all Art, are blind.

God makes hills and valleys and caves and forests. Man makes houses. With the plumb line he brings the works of Nature down to human scale. Rough and irregular are the floors and roofs and walls of caves and of forests. But the floors and roofs and walls of human houses are exactly horizontal and exactly vertical, and covered with balanced and repeated ornament.

It is balance and repetition that most obviously distinguish Art from Nature, and it is perfection of balance and delicacy of rhyme that to a supreme degree distinguishes the art of the Florentine Renaissance, furniture as well as paintings and sculpture and architecture. Second only to the Florentine furniture of the fifteenth century, is the furniture of the Italian Renaissance of the sixteenth century.

Greatly do I wish that I had here the opportunity to elaborate on the qualities and ideals that distinguish the Italian fourteenth century with its veneer of Gothic; from the Florentine fifteenth century with its living classics; from the Roman sixteenth century with its emphasis of formalism which makes it by comparison almost Baroque; from the Roman seventeenth century with Baroque dominant; from the eighteenth century with its Baroque-Rococo Italian imitations of the furniture of France and England. But that would exceed the space my publisher allots me, as well as the time I can allow to the task. So I beg the indulgence of my friends and readers if I merely outline the background, and set a task to be perhaps accomplished later.

Secondary in importance to the century distinctions are the territorial ones; partly because the provenance of the ancient pieces of furniture that have survived is not always certain; partly because the territorial distinctions are lesser ones, the masterpieces of Florence being copied and reproduced elsewhere; sometimes in Milan where Gothic from the north had most influence; sometimes in Genoa where the contiguity of France was more in evidence; even in Venice, where Oriental and Byzantine and Gothic struggled to give richness of color at the expense of purity of line, and of good taste.

For those whose Italian geography is hazy, I will add that Tuscan refers to the ancient province of which Florence was the capital, and in which Siena is also situated; Umbrian to the province east of Tuscany in which is situated Citta di Castello; Ligurian to the province of which Genoa was the capital; Bolognese to the capital of Emilia north of Tuscany; Brescian to the city of Brescia east of Milan in Lombardy; Paduan to the city west of Venice in Venetia; Tyrolean to the province the Italians are now fighting to win from Austria.

As is shown by the "List of Plates" which follows this introduction, the subject divisions are five:

- Plates 1 to 55, Interiors and Beds
- Plates 56 to 89, Tables and Frames
- Plates 90 to 139, Chairs and Benches
- Plates 140 to 176, Case pieces
- Plates 177 to 200, Chests

While the chests called by the Italians *cassoni*, come last in the list, they are of prime importance historically, and from the point of view of the evolution of furniture forms. In the Middle Ages, they served not only as trunks abroad, but as safes and cabinets at home. Placed against the wall the lower ones were used as benches, and upon occasion even as couches; and placed in the middle of the room the higher ones served as tables. The earliest chests illustrated are the two Gothic fourteenth century examples from the Villa Palmieri and the Davanzati Palace on Plate 179. The example from the Davanzati Palace on Plate 178 is not Venetian of the fourteenth, but French-Flemish of the fifteenth century.

Gothic examples of the early fifteenth century are three, from the Milan Poldo-Pezzoli Museum on Plate 178, and from the Davanzati Palace and the Florence National Museum on Plate 177.

Chests like these, and the classic ones that succeeded them are often called marriage and bridal chests, not without reason, because they were often used as containers for bridal trousseau. At the same time, it is only fair to state that this applies to only a small percentage of the extant *cassoni*, and to label them all marriage chests is just as inaccurate as to call all Oriental *kelims* "kis-kelims".

Splendid Classic fifteenth century chests are the two from the Davanzati Palace on Plate 180, the upper one obviously descended from some ancient Roman sarcophagus, and the gesso sculpture that adorns the front panel of the lower one also betraying the same inspiration. Distinguished for the beauty of their floral scroll-work in gilded gesso are the two Florentine chests in the Victoria and Albert Museum illustrated on Plate 185. Typically Umbrian is the lower one on Plate 186, in the Metropolitan Museum of Art. A super example of fifteenth century acanthus leaf carving is the top chest on Plate 187. A unique example of landscape and figure carving as applied to the ornamentation of *cassone* panels is the chest in the Milan Civic Museum, illustrated on Plate 193. Extra-ordinary for the merit of the nude figures is the carving in high relief on the chest in the Victoria and Albert Museum, also illustrated on Plate 193. Almost equal to this, but not as perfectly preserved is the lower chest on Plate 194, while the upper one on the same plate displays the same marvelous skill in the shaping of acanthus leaf scrolls already noted on Plate 187.

Even more than these *cassoni*, do the large benches and *cassapanças* and tables and side boards of the Italian Renaissance accentuate the horizontal lines that make Italian Renaissance interiors look low and restful, even when they are very high. Examples of the first are the superb late fifteenth century example on Plate 136, and the sixteenth century example with balustered back in the Metropolitan Museum of Art, on Plate 139.

Splendid *cassapanças*—which are really long chests, with backs and arms, and usually mounted on platforms—are the fifteenth century Florentine inlaid one on Plate 133, from the Davanzati Palace; and the carved sixteenth century one in the Metropolitan Museum of Art, on Plate 136. Other fine Florentine examples are those on Plate 138, with Baroque tendencies already manifest. A sixteenth century inlaid one, with paneled back but without arms, is from the Davanzati Palace and illustrated on Plate 133. The fifteenth century one on Plate 131 has such a high back that it groups among those commonly called thrones.

Among noble tables are those on Plates 1, 12, 13, 18, 29, 30, 35, 45, 56, 58, 60. Impressive and beautiful sideboards—which are really long chests that have grown a little in height and substituted doors for lid, and usually added drawers above the doors—are those on Plates 143, 152. Other larger cabinets are those on Plates 145, 147, 148, 151. Smaller cabinets

also called commodes, are those on Plates 146, 150, 171, 174, 176. Cabinets planned for use as writing desks are the upper one on Plate 147, and the two story one on Plate 157.

At this point it seems pertinent to say something regarding the development of two-story furniture. At first it was often merely a temporary union of table with chest, or chest with chest, or cabinet with cabinet, or cabinet with case of shelves, the latter in each instance being placed temporarily and without being fastened, upon the former. Plate 161 on the left shows an early example of this, upon the top of which has been added recently as a temporary third story, a tiny and very delightful carved Gothic chest. Plate 161 shows a cabinet with legs (cabinet and table made as one), that is not Venetian of the fourteenth century, but Flemish of the late fifteenth. Plate 175 shows a seventeenth century unattached chest resting upon a table. Plate 160 shows an exquisite leather-covered fall-front cabinet with tiny drawers, resting upon a stand that is not an integral part of it. Other temporary unions are those on Plates 159 and 166. The two cabinets on Plate 169 seems to have been composed as units, although even of them the upper cabinet can probably be easily removed from the lower. Long chests by elaborately architectural superstructure of shelves with transparent doors have been transformed into massive curio cabinets, are those on Plates 167 and 168. Small cabinets that with the aid of platforms have become prie-dieus are those on Plate 162.

Of small tables there is illustrated a wide variety of the finest examples, rectangular as well as hexagonal and octagonal; on Plate 61 from the Davanzati Palace; on Plate 62 from the Villa Pia; on Plate 63 from the Villa Palmieri two extraordinary examples of the fifteenth century; on Plate 67, two almost equally extraordinary examples of the sixteenth century from the Davanzati Palace and Villa Palmieri; besides others on Plates 64, 65, 66, 69, 72, 76 et al. The Genoese side table on Plate 72 and the carved table from the Victoria and Albert Museum on Plate 73, have carving of such excellence as to suggest the best work of the French Renaissance, though of course entirely different in character. Plate 71 shows an ingenious and wonderfully beautiful carved writing table of the sixteenth century, in the Victoria and Albert Museum.

The finest beds illustrated are those on Plates 27, 47, 48, 52, 53. The latter three are four posters from the sixteenth century, while the first two fifteenth century ones from the Davanzati Palace and the Villa Palmieri respectively, have head and foot paneled, and are exalted above the floor on a high platform the extensions of which serve both as benches and as chests. So that while they exaggerate the size of the bed, and accentuate tremendously the Italian Renaissance horizontality, they really are very useful.

Tiny by comparison but yet interesting are the three cradles on Plates 54 and 55, and the small bed on Plate 55.

Of Italian chairs there are more types than were until recently known to exist: chairs with three sprawling legs, chairs supported not on legs but on broad carved standards front and back; folding X chairs of the type sometimes called "Savonarola"; wonderful "Dante" chairs like the two on Plate 96; monastery chairs like that on Plate 101; besides enough four-legged side and arm chairs to furnish pictures for a complete history of the subject. The gold tapestry that upholsters one of the chairs on Plate 117 is remarkably fine. A "chest" chair with low back is the fifteenth century one on Plate 90, and a fifteenth century chair with high canopied back is that on Plate 130. In the middle of Plate 130 is a "cabinet" chair with polyagonal enclosed back. The chair on the right of Plate 130 must have been executed by a carver from France or Flanders.

I would also call attention not only to the exquisitely carved mirror and picture frames, but also among other fireplace mantles, to those on Plates 49 and 50, and to the hatrack with Gothic canopy on Plate 132; and to the spinning wheel, silk winders, floor and other lighting, fixtures, which appear not only in the interiors but also on some of the other plates.

In summing up I would emphasize the fact that Italian furniture is STRAIGHT LINE furniture. Indeed, it might almost be called BOX AND BOARD FURNITURE. Also that while the structure and frame work are architectural in form, the carved and sculptural ornament are "fat and flat" as compared with French Gothic or French Renaissance, while gesso and painting are employed with great elaboration, principally on the chests, so many of which have already been illustrated by the devotees of "representative art," on the plea that they were too important to be classed as furniture. However that may be, it was certainly vandalism to destroy so many of the chests as have been destroyed in order to preserve the fronts as easel paintings and sculptures.

Again I reiterate that the Italian Renaissance is a period of balanced straight lines, horizontal and vertical, as distinguished from Gothic with its exaggeration of verticality, and from Baroque with its exaggeration of balanced curves. I hope and believe that a study of the illustrations in "Italian Furniture and Interiors" will spread and promote artistic sanity and industrial accomplishment.

GEORGE LELAND HUNTER

December, 1918

LIST OF PLATES, VOLUME ONE

SEE END OF LIST FOR DIMENSIONS OF PIECES ON STARRED PLATES

INTERIORS AND BEDS

	Frontispiece	Villa Palmieri	Florence
1	Living Room	Villa Palmieri	Florence
2	Drawing Room	Villa Palmieri	Florence
3	Bed Room	Villa Palmieri	Florence
4	Bed Room	Villa Palmieri	Florence
5	Bed Room	Villa Palmieri	Florence
6	Room	Villa Palmieri	Florence
7	Living Room	Villa Palmieri	Florence
8	Reception Room	Villa Palmieri	Florence
9	Reception Room	Villa Palmieri	Florence
10	Entrance	Davanzati Palace	Florence
11	Great Hall, First Floor	Davanzati Palace	Florence
12	Great Hall, Third Floor	Davanzati Palace	Florence
13	Great Hall, Second Floor	Davanzati Palace	Florence
14	Dining Room	Davanzati Palace	Florence
15	Stairway	Villa Palmieri	Florence
16	Kitchen of the Villetta	Villa Palmieri	Florence
17	Reception Room (Villa Aurora)	Villa Palmieri	Florence
18	Dining Room (Villa Aurora)	Villa Palmieri	Florence
19	Dining Room	Villa Curonia	Florence
20	Drawing Room	Villa Curonia	Florence
21	Hall	Villa Curonia	Florence
22	Salon	Villa Curonia	Florence
23	Bed Room	Villa Curonia	Florence
24	Parraquet Room	Davanzati Palace	Florence
25	Hall, Second Floor	Davanzati Palace	Florence
26	Living Room	Davanzati Palace	Florence
27	Bed Room	Davanzati Palace	Florence
28	Peacock Room	Davanzati Palace	Florence
29	Second Hall	Art Museum	Citta di Castello
30	Second Hall	Art Museum	Citta di Castello
31	Fifth Hall	Art Museum	Citta di Castello
32	Seventh Hall	Art Museum	Citta di Castello
33	Eighth Hall	Art Museum	Citta di Castello
34	Mantle	Art Museum	Citta di Castello
35	Ninth Hall	Art Museum	Citta di Castello
36	Ninth Hall	Art Museum	Citta di Castello
37	Council Hall	Vincigliata Palace	Florence
38	Dining Room	Vincigliata Palace	Florence
39	Service Room	Vincigliata Palace	Florence
40	Bed Room	Vincigliata Palace	Florence
41	Hall of Ruggero	Royal Palace	Palermo
42	First Room	Buonarroti Gallery	Florence

43	Second Room	Buonarroti Gallery	Florence
44	Third Room	Buonarroti Gallery	Florence
45	Room of Clemente VII	Vecchio Palace	Florence
46	Dining Room	Stibbert Museum	Florence
47	Dias Bed	Villa Palmieri	Florence
48	Bed, Sixteenth Century	Villa Palmieri	Florence
49	Mantles, Fourteenth Century	Davanzati Palace & Villa Palmieri	Florence
50	Mantles	Davanzati Palace	Florence
51	Living Room	Davanzati Palace	Florence
* 52	Low Post Bed, Sixteenth Century	Davanzati Palace	Florence
* 53	Low Post Bed, Late Sixteenth Century	Davanzati Palace	Florence
* 54	Cradles, Sixteenth Century	Davanzati Palace	Florence
55	Cradle, Sixteenth Century	Metropolitan Museum of Art	New York
	* Small Bed, Sixteenth Century	Davanzati Palace	Florence

TABLES AND FRAMES

* 56	Umbrian Table, Seventeenth Century	Davanzati Palace	Florence
	Table, Fifteenth Century	Villa Palmieri	Florence
57	Bronze Room	National Museum	Florence
* 58	Center Table, Sixteenth Century	Davanzati Palace	Florence
* 59	Tuscan Center Table, Sixteenth Century	Davanzati Palace	Florence
	Brescian Table, Sixteenth Century	Villa Pia	Florence
* 60	Paduan Table, Sixteenth Century	Davanzati Palace	Florence
	Venetian Table, Fifteenth Century	Davanzati Palace	Florence
* 61	Umbrian Table, Fifteenth Century	Davanzati Palace	Florence
	Tuscan Table, Early Sixteenth Century	Davanzati Palace	Florence
* 62	Tables, Sixteenth Century	Villa Pia	Florence
63	Center Tables, Fifteenth Century	Villa Palmieri	Florence
64	Tables, Fifteenth Century	Villa Palmieri	Florence
* 65	Umbrian Center Table, Early Sixteenth Century	Davanzati Palace	Florence
66	Folding Side Table, Fifteenth Century		
	Walnut Side Table, Early Seventeenth Century	Private Collection	
67	Center Table, Sixteenth Century	Villa Palmieri	Florence
* 68	Four Tables, Sixteenth Century	Metropolitan Museum of Art Villa Pia	New York Florence
* 69	Umbrian Center Table, Sixteenth Century	Davanzati Palace	Florence
	Refectory Table, Sixteenth Century	Metropolitan Museum of Art	New York
* 70	Florentine Dining Table, Sixteenth Century	Villa Pia	Florence
	Table, Sixteenth Century	Metropolitan Museum of Art	New York
* 71	Writing Table, Sixteenth Century	Victoria and Albert Museum	London
* 72	Genoese Side Table, Fifteenth Century	Davanzati Palace	Florence
	Umbrian Center Table, Sixteenth Century	Davanzati Palace	Florence
* 73	Carved Table, Sixteenth Century	Victoria and Albert Museum	London

74	Table and Chairs, Sixteenth Century	Villa Palmieri	Florence
75	Table, Sixteenth Century	Villa Palmieri	Florence
75	Chairs, Fifteenth Century	Villa Palmieri	Florence
76	Table and Chairs, Sixteenth Century	Villa Palmieri	Florence
76	Table and Chair, Sixteenth Century	Villa Palmieri	Florence
77	Table, Sixteenth Century	Villa Palmieri	Florence
77	Chair, Seventeenth Century	Villa Palmieri	Florence
78	Tables and Chairs, Sixteenth Century	Villa Palmieri	Florence
78	Table and Chairs, Fifteenth Century	Villa Palmieri	Florence
79	Table and Chairs, Sixteenth Century	Villa Palmieri	Florence
79	Table, Fifteenth Century	Villa Palmieri	Florence
80	Table, Fourteenth Century	Villa Palmieri	Florence
80	Chair, Sixteenth Century	Villa Palmieri	Florence
*81	Frame, Sixteenth Century	Victoria and Albert Museum	London
	Bible Stand	Museum of Antiques	Parma
*82	Frame, Sixteenth Century	Victoria and Albert Museum	London
*82	Prie-Dieu Chair, Sixteenth Century	Davanzati Palace	Florence
*83	Frame, Late Fifteenth Century	Victoria and Albert Museum	London
*83	Kitchen Mill, Sixteenth Century	Davanzati Palace	Florence
*84	Frame, Late Sixteenth Century	Victoria and Albert Museum	London
*84	Silk Winders, Seventeenth Century	Davanzati Palace	Florence
*85	Frame, Sixteenth Century	Victoria and Albert Museum	London
*86	Frame, Sixteenth Century	Victoria and Albert Museum	London
*86	Mirror Frame, Fifteenth Century	Victoria and Albert Museum	London
*87	Mirror Frame, Sixteenth Century	Victoria and Albert Museum	London
*87	Spinning Wheel, Seventeenth Century	Davanzati Palace	Florence
*88	Sieneese Frame, Late Fifteenth Century	Victoria and Albert Museum	London
*88	Work Table, Seventeenth Century	Davanzati Palace	Florence
*89	Frame, Sixteenth Century	Victoria and Albert Museum	London
*89	Sieneese Bowl Holder	Davanzati Palace	Florence

PLATES IN VOLUME ONE WITH DIMENSIONS

- 52 Low Post Bed, height 5 ft. 4 in., length 6 ft., width 4 ft. 6 in.
- 53 Low Post Bed, height 5 ft. 11¼ in., length 7 ft. 6 in., width 5 ft. 3¼ in.
- 54 Upper Cradle, height 3 ft. 2½ in., length 4 ft., width 2 ft.
Lower Cradle, height 3 ft., length 3 ft. 3 in., width 2 ft. 1 in.
- 55 Small Bed, height 2 ft. 8 in., length 4 ft. 2 in., width 2 ft. 8½ in.
- 56 Umbrian Table, height 2 ft. 8 in., length 13 ft. 6 in., width 3 ft. 3 in.
- 58 Center Table, height 2 ft. 9½ in., length 5 ft. 5½ in., width 3 ft. 3½ in.
- 59 Tuscan Table, height 2 ft. 7½ in., length 9 ft. 6¼ in., width 3 ft. 2½ in.
Brescian Table, height 2 ft. 10½ in., length 6 ft. 8 in., width 2 ft. 11 in.
- 60 Paduan Table, height 3 ft. 2 in., length 9 ft. 5 in., width 3 ft. 4 in.
Venetian Table, height 2 ft. 8¾ in., length 4 ft. 7½ in., width 3 ft.
- 61 Umbrian Table, height 2 ft. 7 in., length 4 ft. ½ in., width 3 ft. 4½ in.
Tuscan Table, height 2 ft. 8¾ in., length 3 ft. 8¾ in., width 3 ft. 6 in.
- 62 Upper Left, height 2 ft. 11¼ in., length 3 ft. 6 in., width 3 ft. 6 in.
Upper Right, height 2 ft. 6½ in., length 4 ft., width 1 ft. 11¾ in.
Lower Left, height 2 ft. 10 in., length 4 ft. 6 in., width 3 ft. 4 in.
Lower Right, height 2 ft. 10 in., length 5 ft. 3 in., width 2 ft. 11 in.
- 65 Umbrian Center Table, height 2 ft. 7 in., diameter 4 ft. 1 in.
- 67 Center Table (Davanzati Palace), height 3 ft., diameter 4 ft. 4¼ in.
- 68 Lower Left (Villa Pia), height 2 ft. 10½ in., diameter 3 ft. 9¼ in.
Lower Right (Villa Pia), height 2 ft. 9 in., diameter 4 ft. 8 in.
- 69 Umbrian Center Table, height 2 ft. 8½ in., length 3 ft. 1 in., width 2 ft. 4 in.
- 70 Florentine Dining Table, height 2 ft. 7¾ in., length 10 ft. 6½ in., width 2 ft. 3¾ in.
- 71 Writing Table, height 3 ft., length 4 ft. 4 in., width 2 ft. 9 in.
- 72 Genoese Side Table, height 2 ft. 11½ in., length 4 ft. 1½ in., width 2 ft. 6¾ in.
Umbrian Center Table, height 2 ft. 8½ in., length 3 ft. 7¼ in., width 3 ft. 3½ in.
- 73 Carved Table, height 2 ft. 11 in., length 4 ft. 1 in., width 2 ft. 6 in.
- 81 Frame, height 4 ft. 2½ in., width 3 ft. 2½ in.
- 82 Frame, height 3 ft. 3¼ in., width 2 ft. 7¾ in.
- 83 Frame, height 4 ft. 6¼ in., width 3 ft. 10¼ in.
- 84 Frame, height 4 ft. 5 in., width 4 ft. 3 in.
A. Silk Winder, height 3 ft. 2¼ in.
B. Silk Winder, height 3 ft. 11½ in.
- 85 Frame, height 3 ft. 4 in., width 4 ft. 8 in., depth 9 in.
- 86 Frame, height 5 ft., width 4 ft. 3 in.
Mirror Frame, height 2 ft. 7 in., size of plate 10½ in. by 8¾ in.
- 87 Mirror Frame, height 1 ft. 6 in., width 1 ft. 10 in.
Spinning Wheel, height 2 ft. 2¾ in.
- 88 Sienese Frame, height 2 ft. 9 in., width 2 ft. 4½ in.
- 89 Frame, height 2 ft. 4½ in.
Bowl-Holder, height 2 ft. 10 in.

Errata.

All Plates titled City Hall, Costello or Castello, should
read Art Museum, Citta di Castello.



FLORENCE, VILLA PALMIERI, LIVING ROOM



FLORENCE. VILLA PALMIERI, DRAWING ROOM



FLORENCE, VILLA PALMIERI, BED ROOM, SECOND FLOOR



FLORENCE, VILLA PALMIERI, BED ROOM



FLORENCE, VILLA PALMIERI, BED ROOM



FLORENCE, VILLA PALMIERI, ROOM



FLORENCE, VILLA PALMIERI, LIVING ROOM



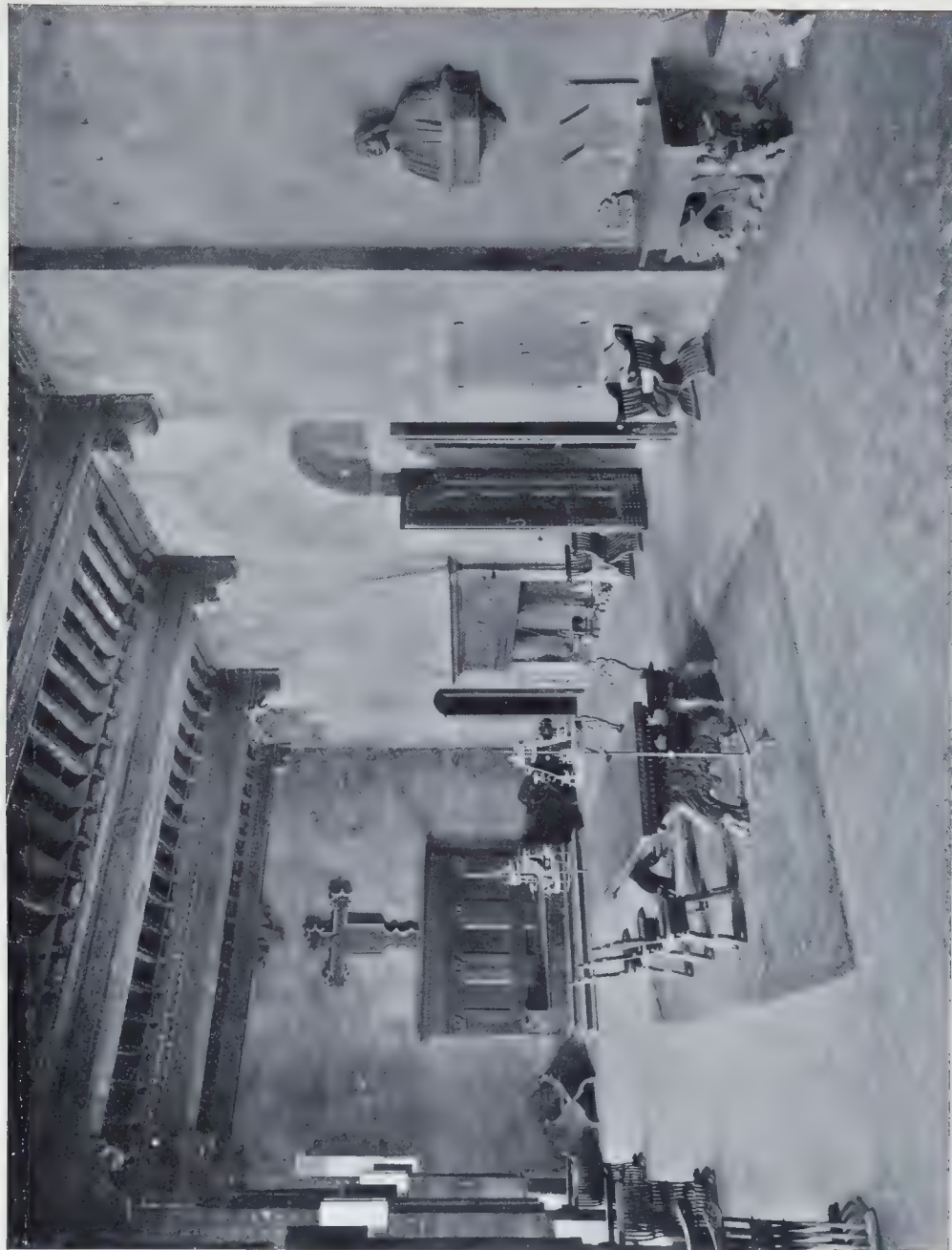
FLORENCE, VILLA PALMIERI, RECEPTION ROOM



FLORENCE, VILLA PALMIERI, RECEPTION ROOM



FLORENCE, DAVANZATI PALACE, ENTRANCE



FLORENCE, DAVANZATI PALACE, GREAT HALL, FIRST FLOOR



FLORENCE, DAVANZATI PALACE, GREAT HALL, THIRD FLOOR



FLORENCE, DAVANZATI PALACE, GREAT HALL, SECOND FLOOR



FLORENCE, DAVANZATI PALACE, DINING ROOM



FLORENCE, VILLA PALMIERI, STAIRWAY, THIRTEENTH CENTURY



FLORENCE, VILLA PALMIERI, KITCHEN OF THE VILLETTA



FLORENCE, VILLA PALMIERI, RECEPTION ROOM



FLORENCE, VILLA PALMIERI, DINING ROOM



FLORENCE, VILLA CURONIA, DINING ROOM



FLORENCE, VILLA CURONIA, DRAWING ROOM



FLORENCE, VILLA CURONIA, HALL



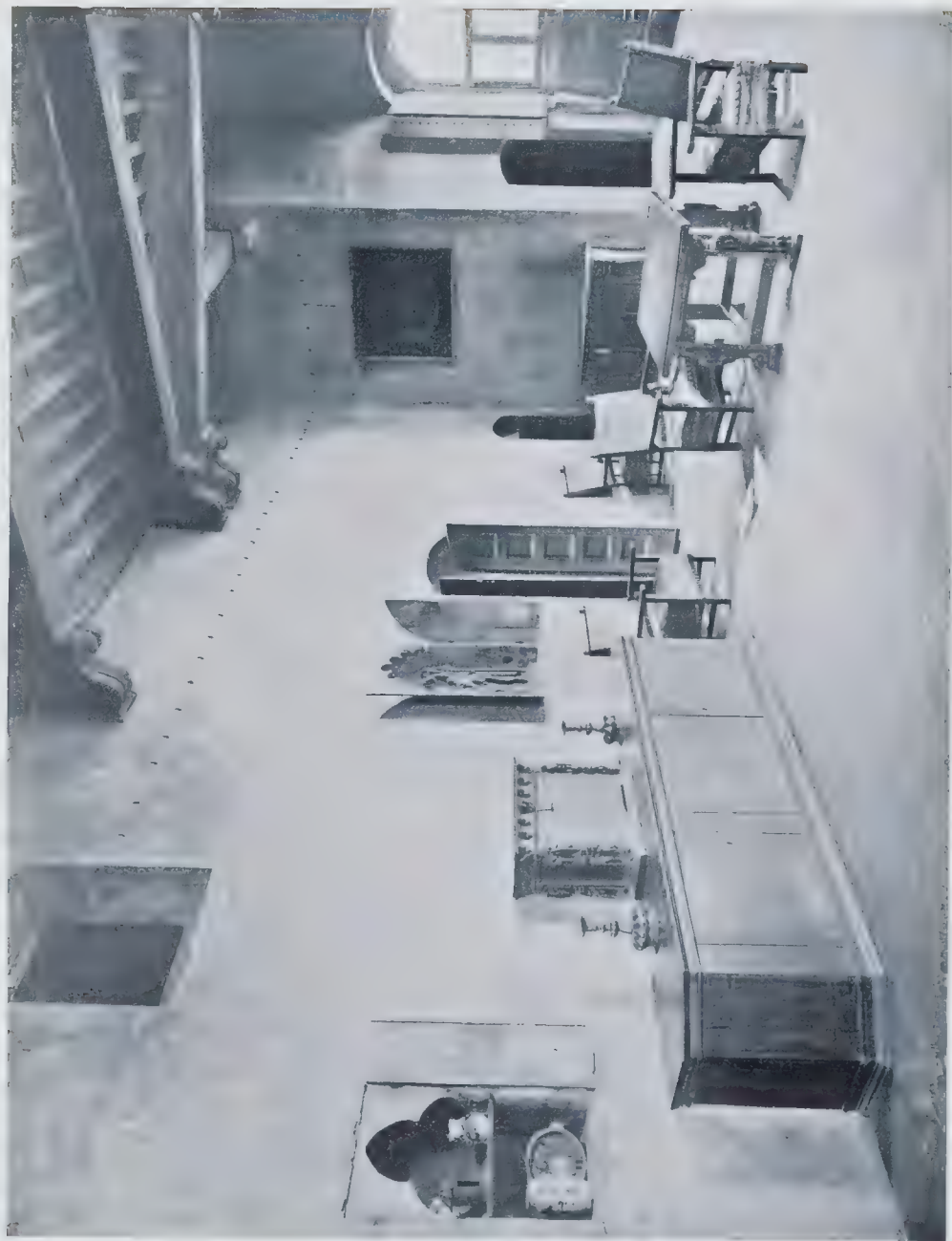
FLORENCE, VILLA CURONIA, SALON



FLORENCE, VILLA CURONIA, BED-ROOM



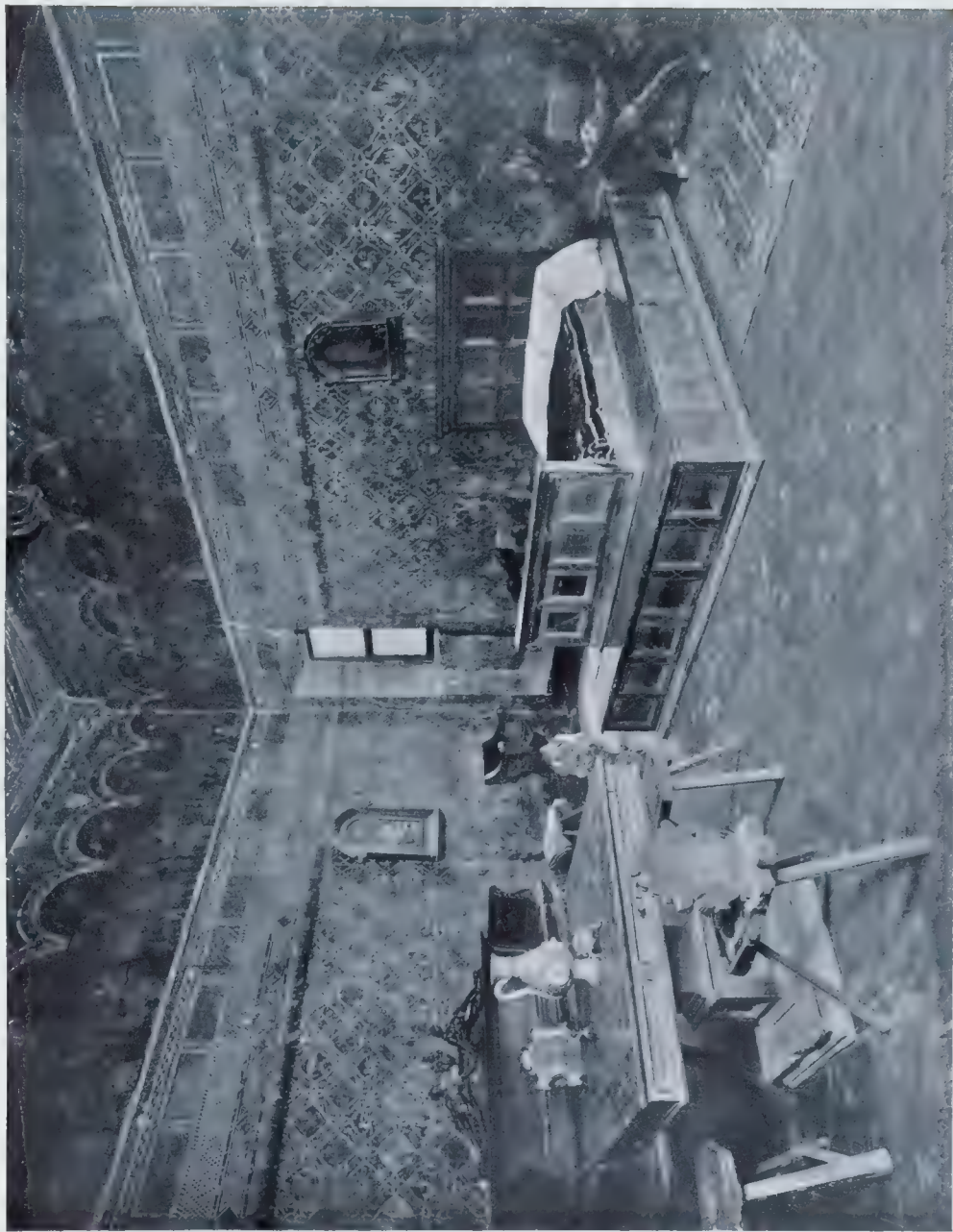
FLORENCE, DAVANZATI PALACE, PARRAQUET ROOM



FLORENCE, DAVANZATI PALACE, HALL, SECOND FLOOR



FLORENCE, DAVANZATI PALACE, LIVING ROOM



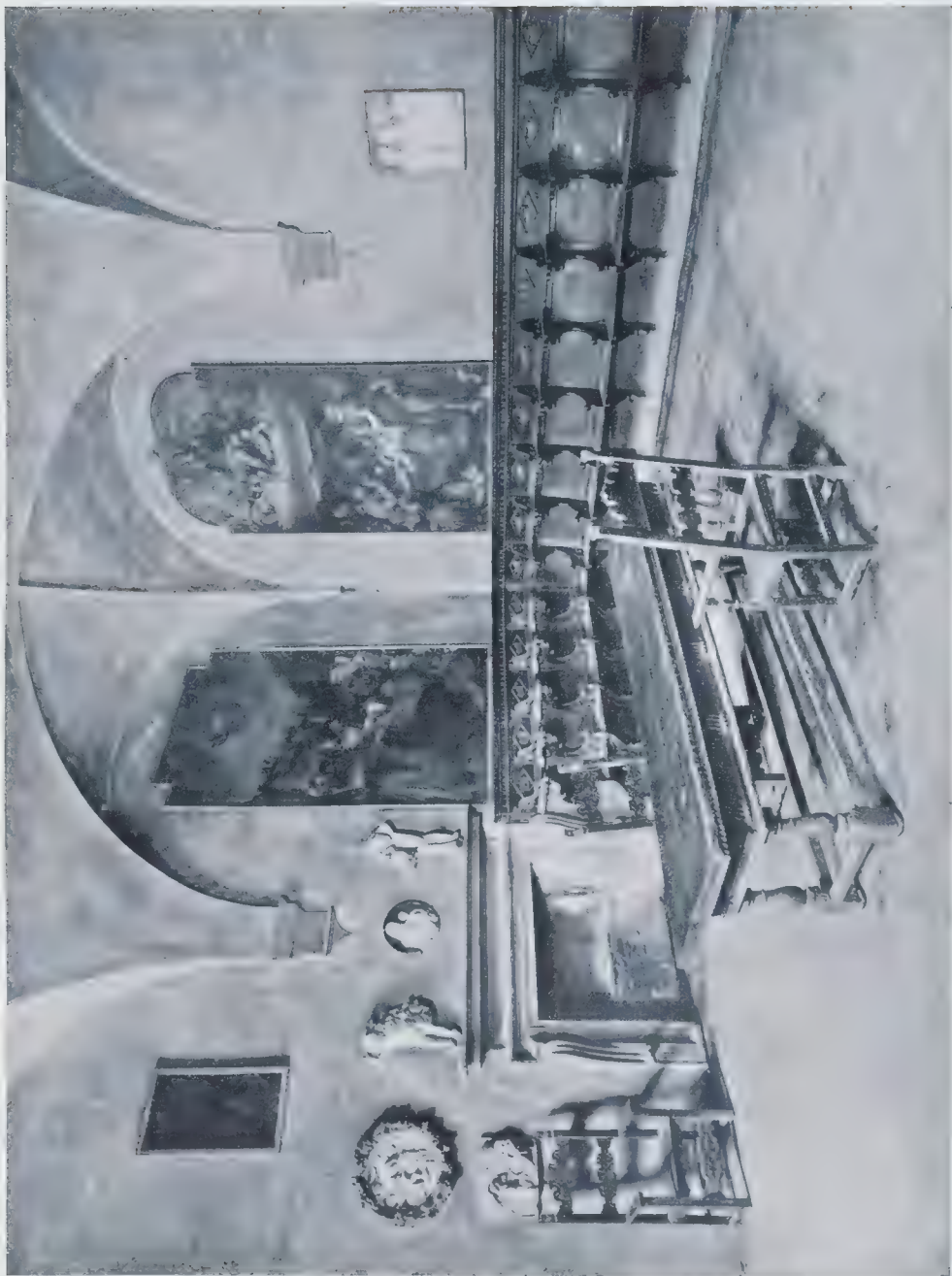
FLORENCE, DAVANZATI PALACE, BED ROOM, SECOND FLOOR



FLORENCE, DAVANZATI PALACE, PEACOCK ROOM



COSTELLO, CITY HALL



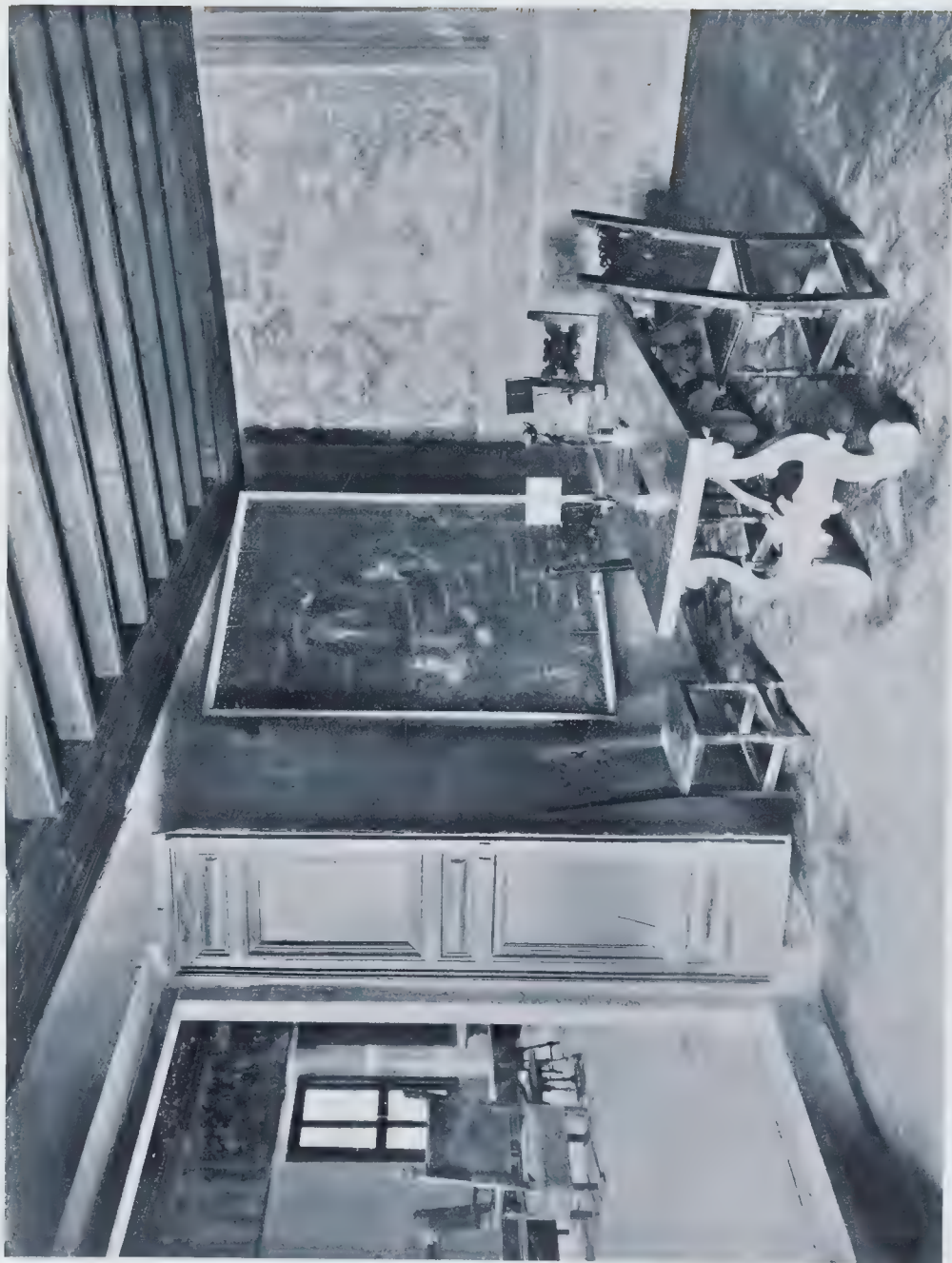
CASTELLO, CITY HALL



COSTELLO, CITY HALL



CASTELLO. CITY HALL



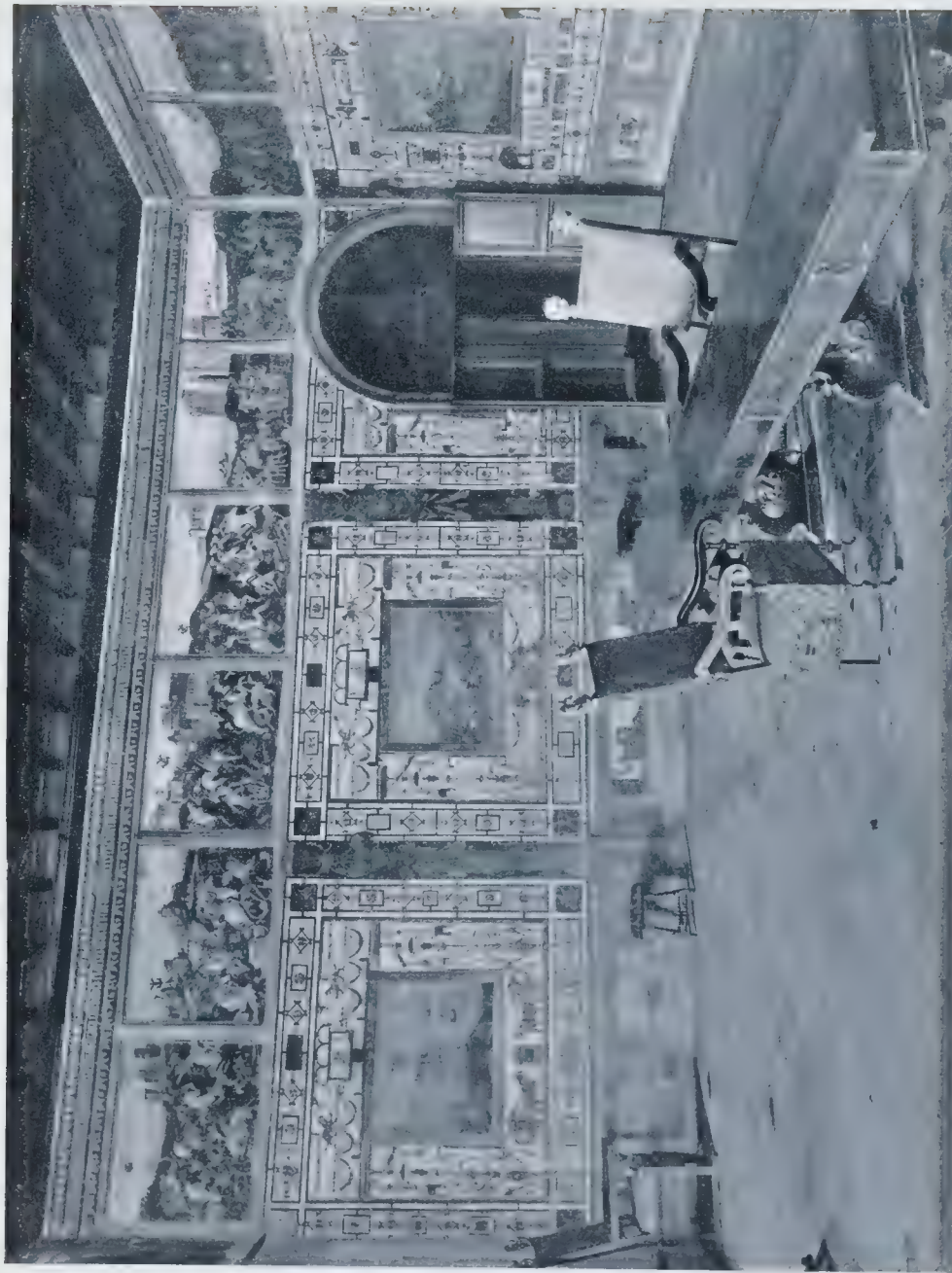
COSTELLO, CITY HALL



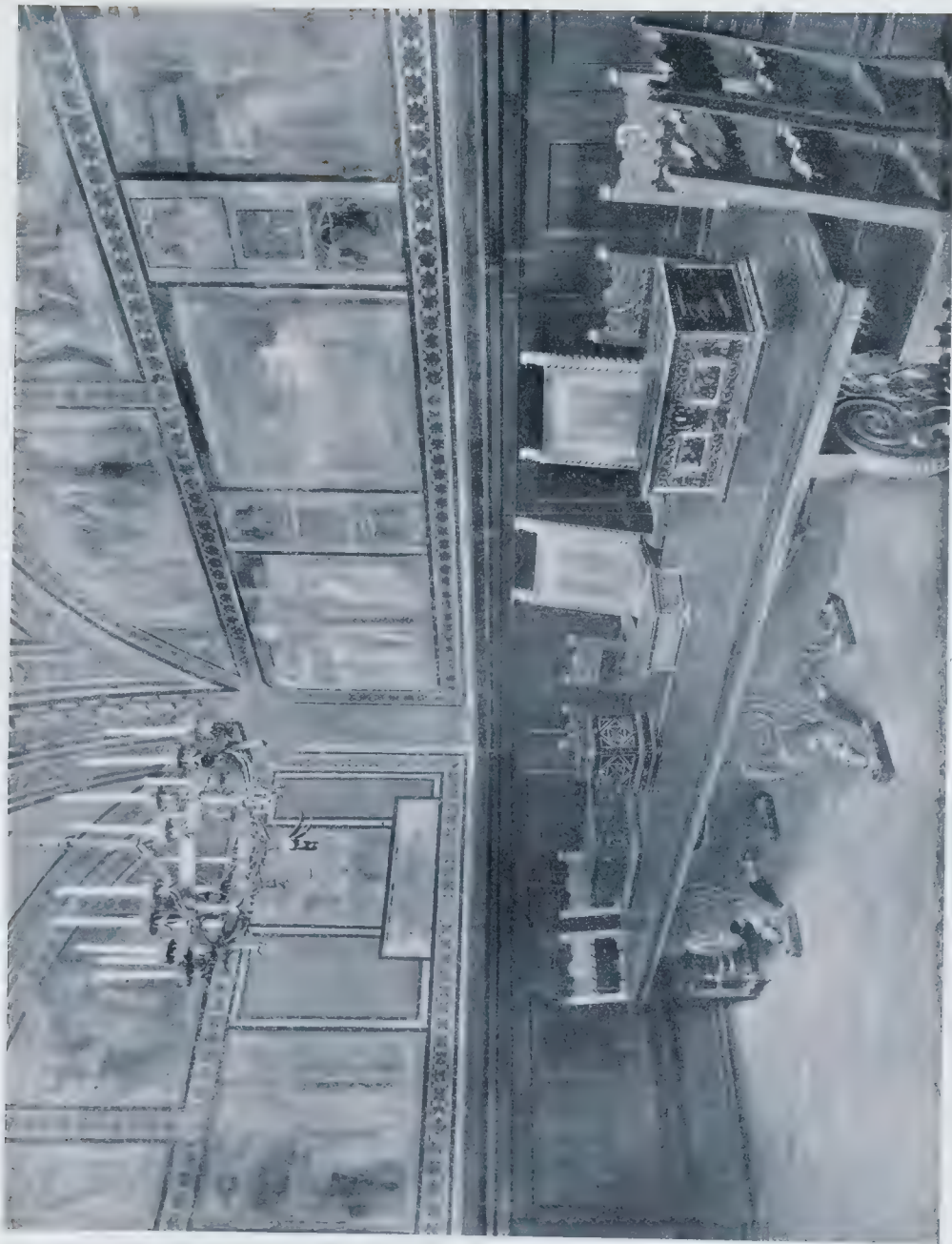
CASTELLO. CITY HALL



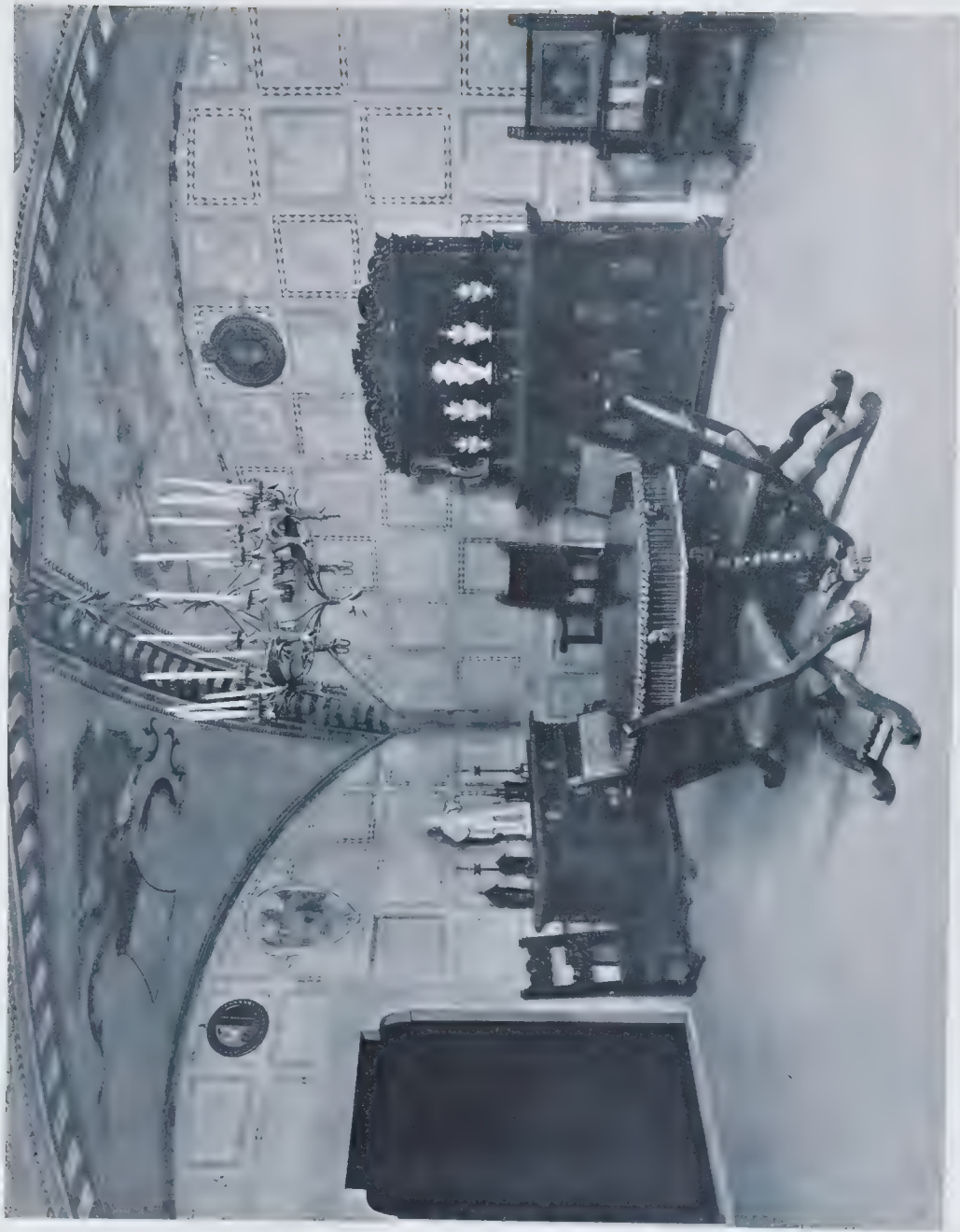
COSTELLO, CITY HALL



CITTA DI CASTELLO, ART MUSEUM, NINTH HALL



FLORENCE, VINCIGLIATA PALACE, COUNCIL HALL



FLORENCE, VINCIGLIATA PALACE, DINING ROOM



FLORENCE, VINCIGLIATA PALACE, SERVICE ROOM



FLORENCE, VINGIATA PALACE, BED ROOM



PALERMO, ROYAL PALACE, HALL OF RUGGERO



FLORENCE, BUONARROTI GALLERY



FLORENCE, BUONARROTI GALLERY, FIRST ROOM



FLORENCE, BUONARROTI GALLERY



FLORENCE, VECCHIO PALACE, ROOM OF CLEMENTE VII



FLORENCE, STIBBERT MUSEUM, DINING ROOM



FLORENCE, VILLA PALMIERI, DAIS BED, FIFTEENTH CENTURY



FLORENCE, VILLA PALMIERI, SIXTEENTH CENTURY



FLORENCE DAVANZATI PALACE, MANTLE



FLORENCE, VILLA PALMIERI, MANTLE



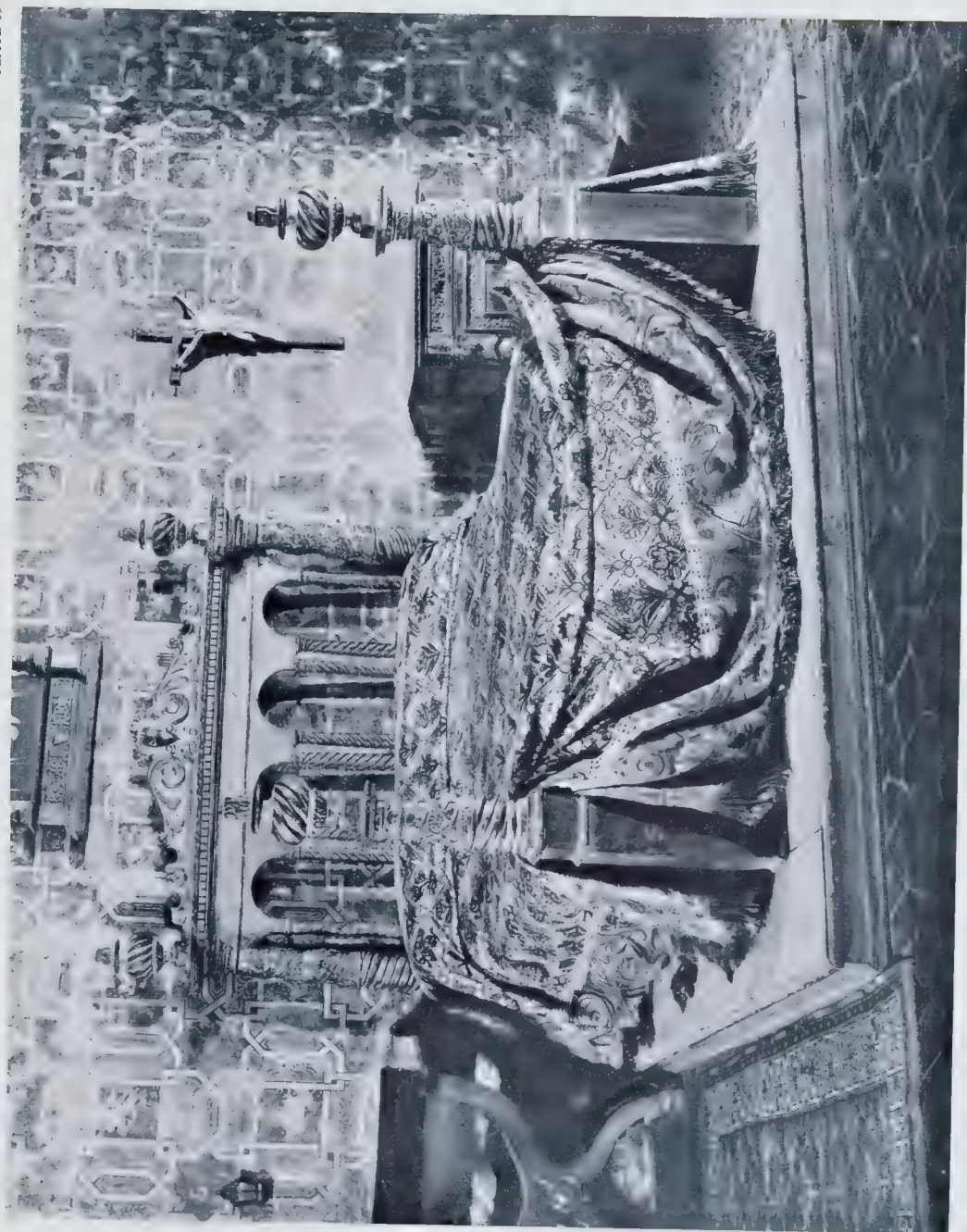
FLORENCE, DAVANZATI PALACE, MANTLES, FOURTEENTH CENTURY



FLORENCE, DAVANZATI PALACE, LIVING ROOM



FLORENCE, DAVANZATI PALACE, LOW POST BED, SIXTEENTH CENTURY



FLORENCE, DAVANZATI PALACE, LOW POST BED, LATE SIXTEENTH CENTURY



FLORENCE, DAVANZATI PALACE. CRADLES, SIXTEENTH CENTURY



NEW YORK, METROPOLITAN MUSEUM OF ART, CRADLE, SIXTEENTH CENTURY



FLORENCE, DAVANZATI PALACE, SMALL BED, SIXTEENTH CENTURY



FLORENCE, DAVANZATI PALACE, UMBRIAN TABLE, SEVENTEENTH CENTURY



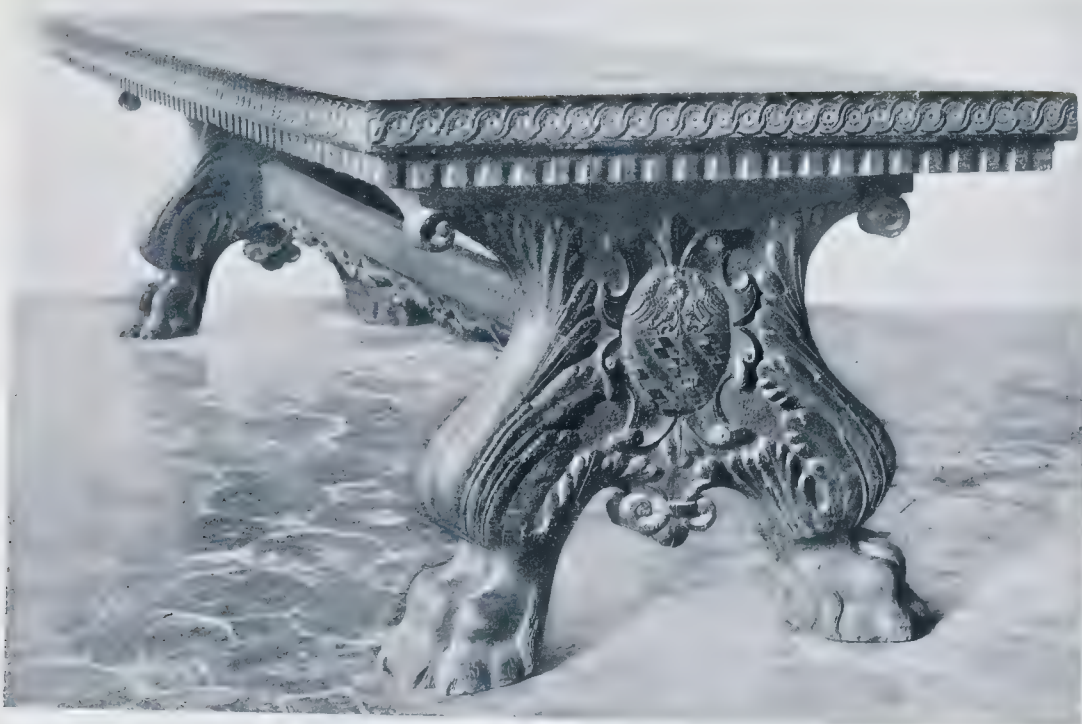
FLORENCE, VILLA PALMIERI, TABLE, FIFTEENTH CENTURY



FLORENCE, NATIONAL MUSEUM, FIRST BRONZE ROOM



FLORENCE, DAVANZATI PALACE, CENTER TABLE, SIXTEENTH CENTURY



FLORENCE, DAVANZATI PALACE, TUSCAN WALNUT TABLE, SIXTEENTH CENTURY



FLORENCE, VILLA PIA, BRESCIAN WALNUT TABLE, SIXTEENTH CENTURY



PADUAN WALNUT TABLE, SIXTEENTH CENTURY



VENETIAN WALNUT TABLE, FIFTEENTH CENTURY

FLORENCE, DAVANZATI PALACE

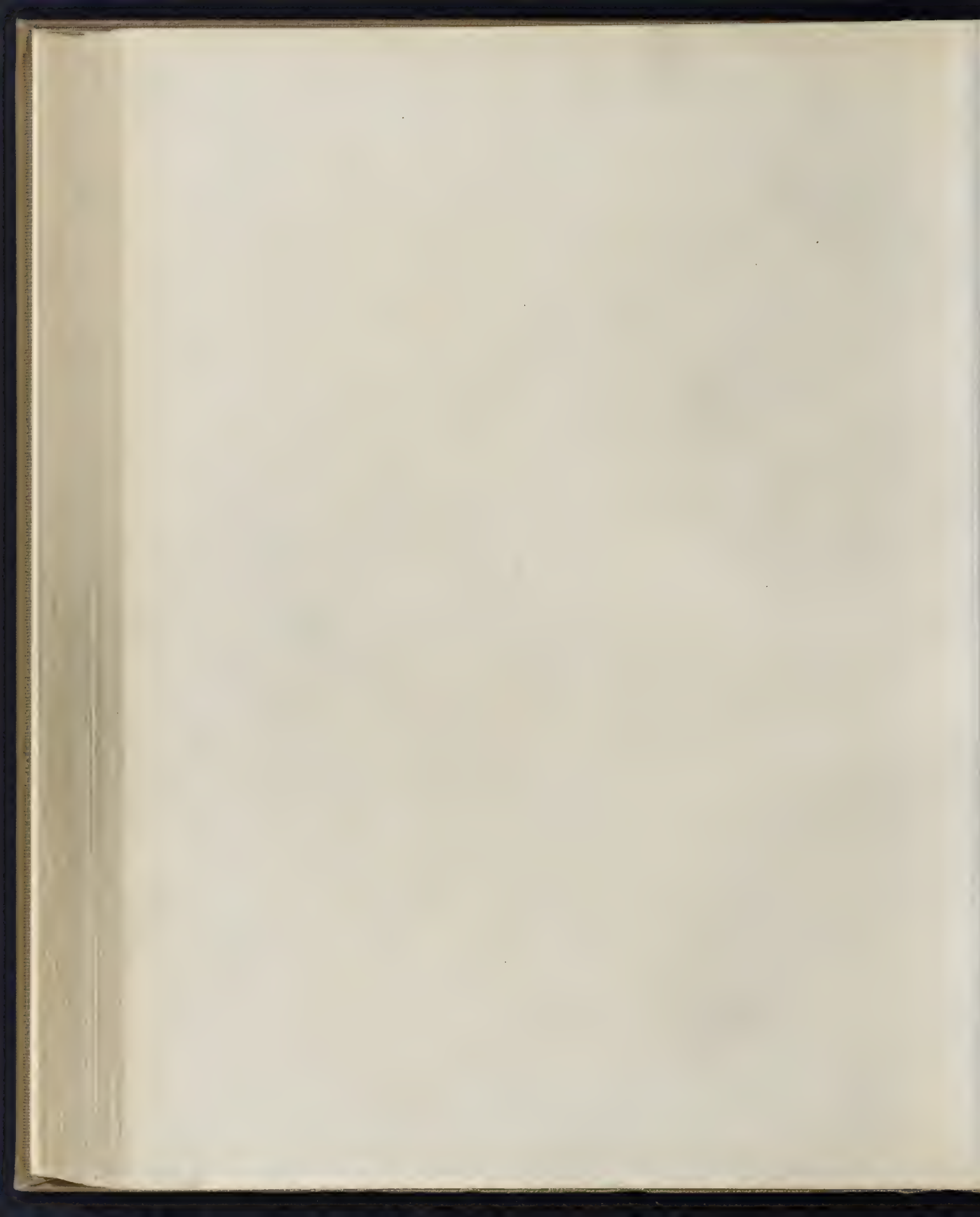


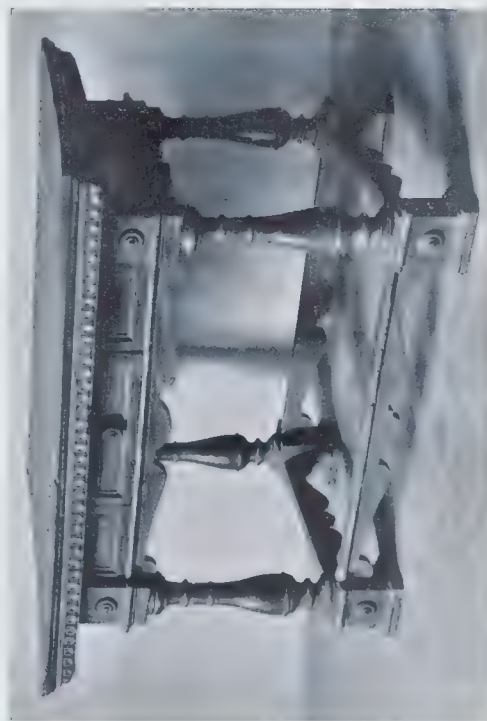
UMBRIAN WALNUT TABLE, FIFTEENTH CENTURY



TUSCAN WALNUT TABLE, EARLY SIXTEENTH CENTURY

FLORENCE, DAVANZATI PALACE



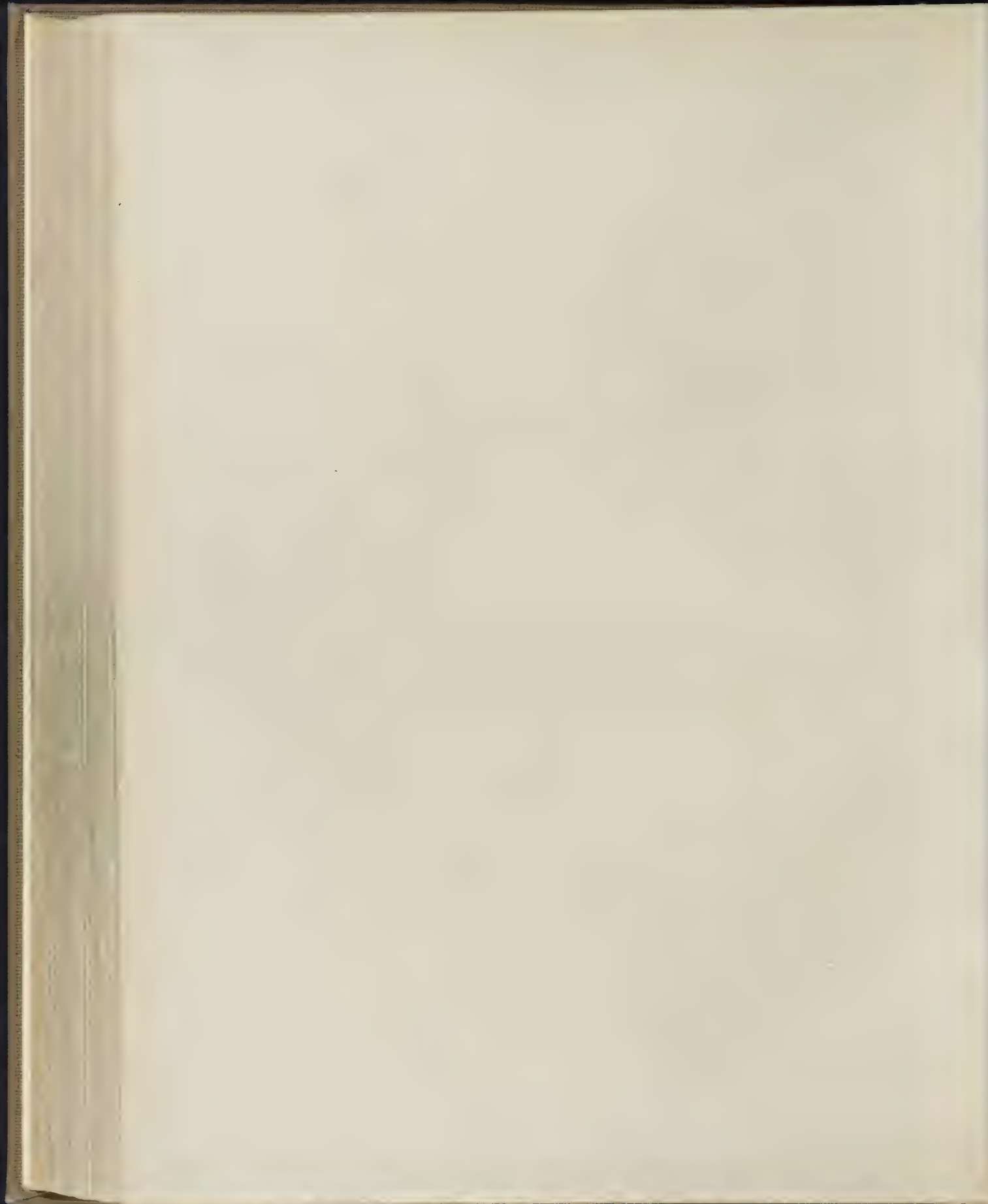


FLORENCE, VILLA PIA, WALNUT TABLES, SIXTEENTH CENTURY

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FLORENCE, VILLA PALMIERI, CENTER TABLES, FIFTEENTH CENTURY





FLORENCE, VILLA PALMIERI, TABLES, FIFTEENTH CENTURY



FLORENCE, DAVANZATI PALACE, UMBRIAN CENTER TABLE, EARLY SIXTEENTH CENTURY



FOLDING SIDE TABLE, FIFTEENTH CENTURY



WALNUT SIDE TABLE, EARLY SEVENTEENTH CENTURY



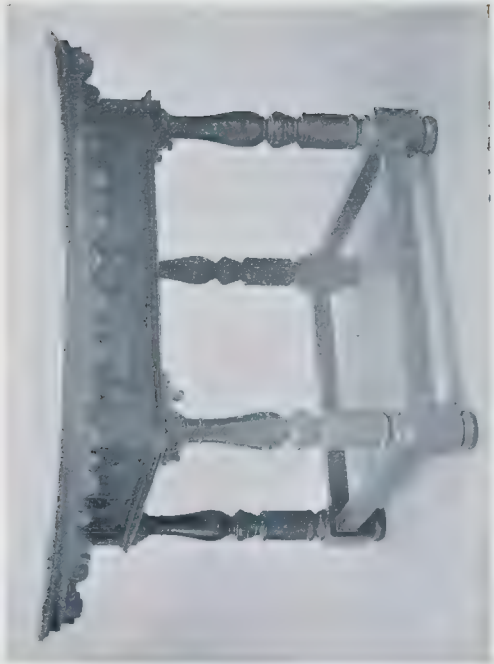
FLORENCE, VILLA PALMIERI, CENTER TABLE, SIXTEENTH CENTURY



FLORENCE, DAVANZATI PALACE, CENTER TABLE, SIXTEENTH CENTURY



A



B



C



D

CENTER TABLES, SIXTEENTH CENTURY
A. and B. NEW YORK, METROPOLITAN MUSEUM OF ART
C. and D. FLORENCE, VILLA PIA

Old Master



FLORENCE, DAVANZATI PALACE. UMBRIAN WALNUT CENTER TABLE, SIXTEENTH CENTURY



NEW YORK, METROPOLITAN MUSEUM OF ART, REFECTORY TABLE, SIXTEENTH CENTURY



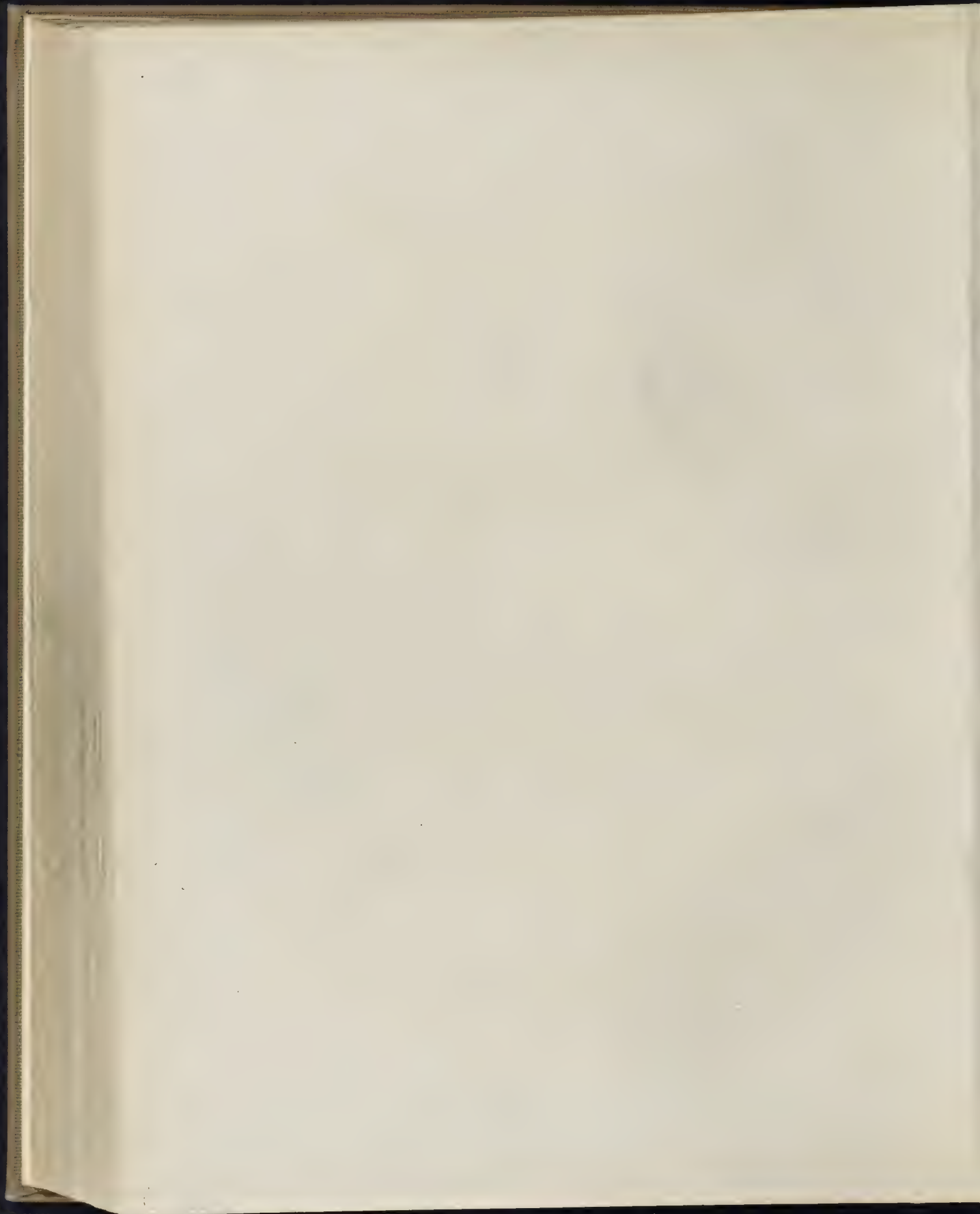
FLORENCE, VILLA PIA, FLORENTINE WALNUT DINING TABLE, SIXTEENTH CENTURY



NEW YORK, METROPOLITAN MUSEUM OF ART, TABLE, SIXTEENTH CENTURY



LONDON, VICTORIA AND ALBERT MUSEUM, WRITING TABLE, SIXTEENTH CENTURY



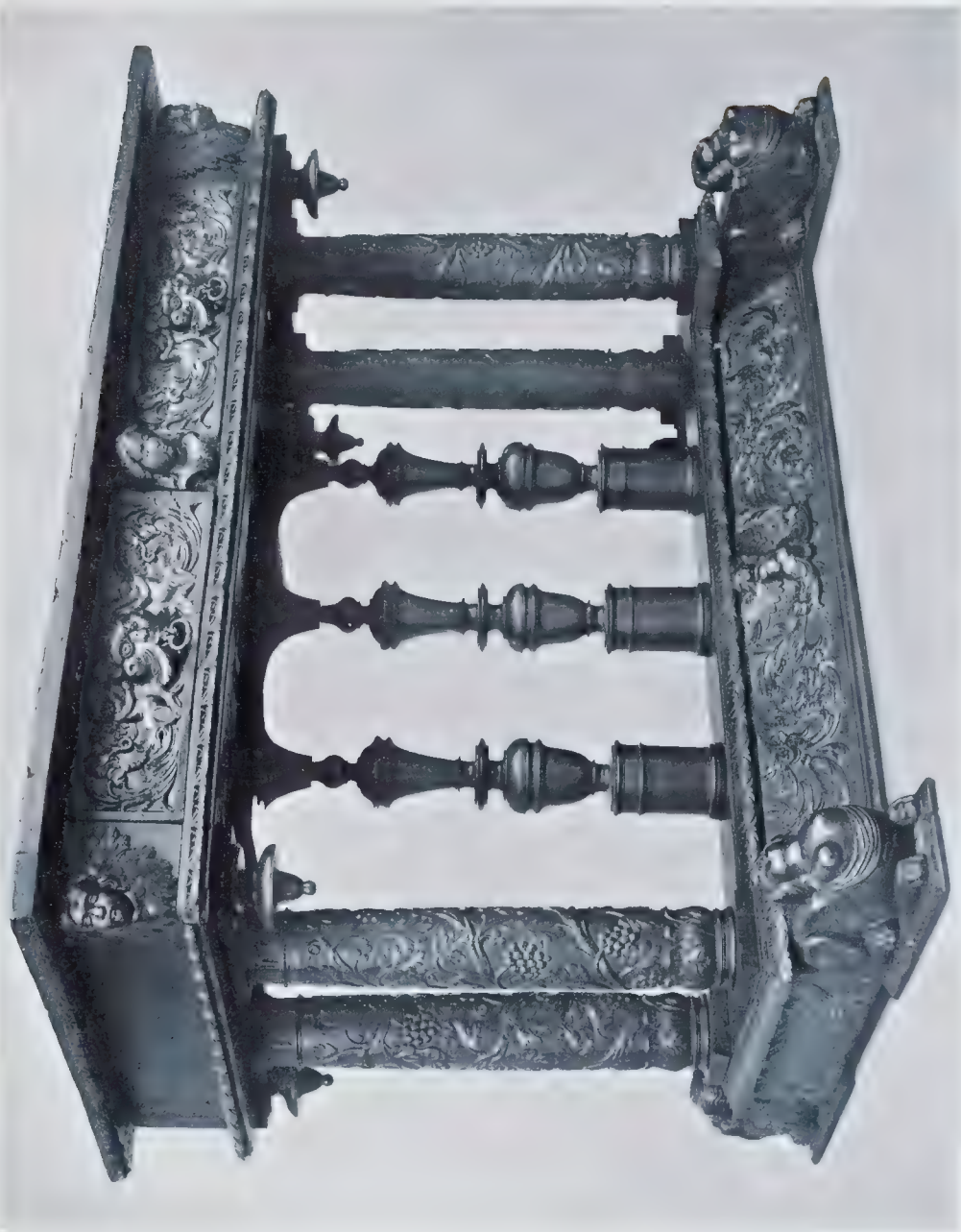


GENOESE WALNUT SIDE TABLE, FIFTEENTH CENTURY

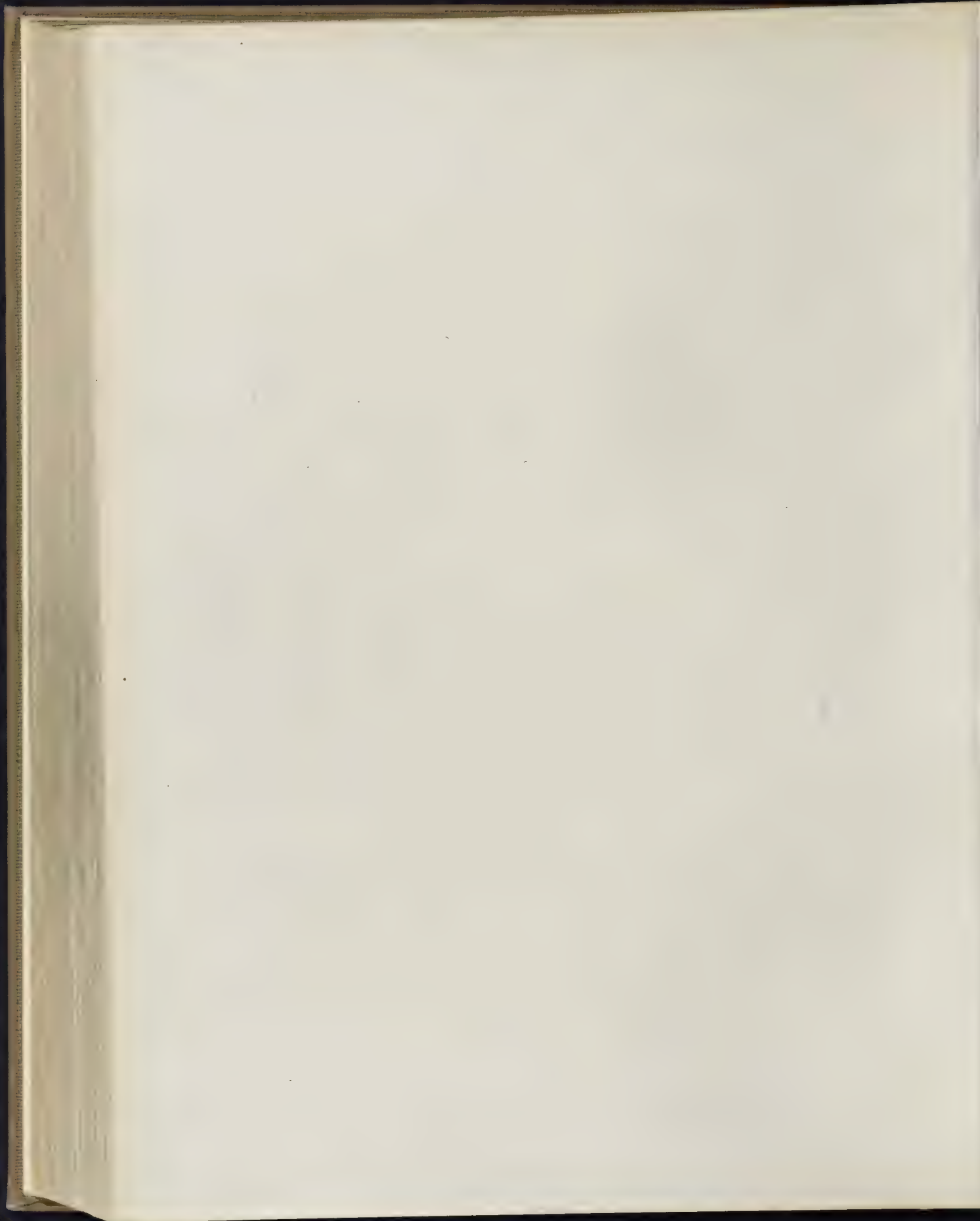


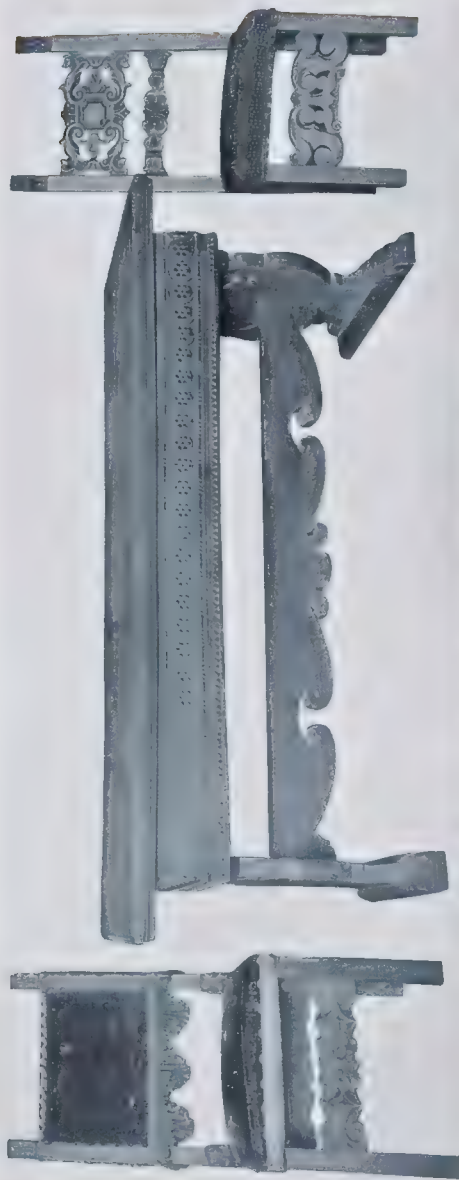
UMBRIAN WALNUT CENTER TABLE, SIXTEENTH CENTURY

FLORENCE, DAVANZATI PALACE

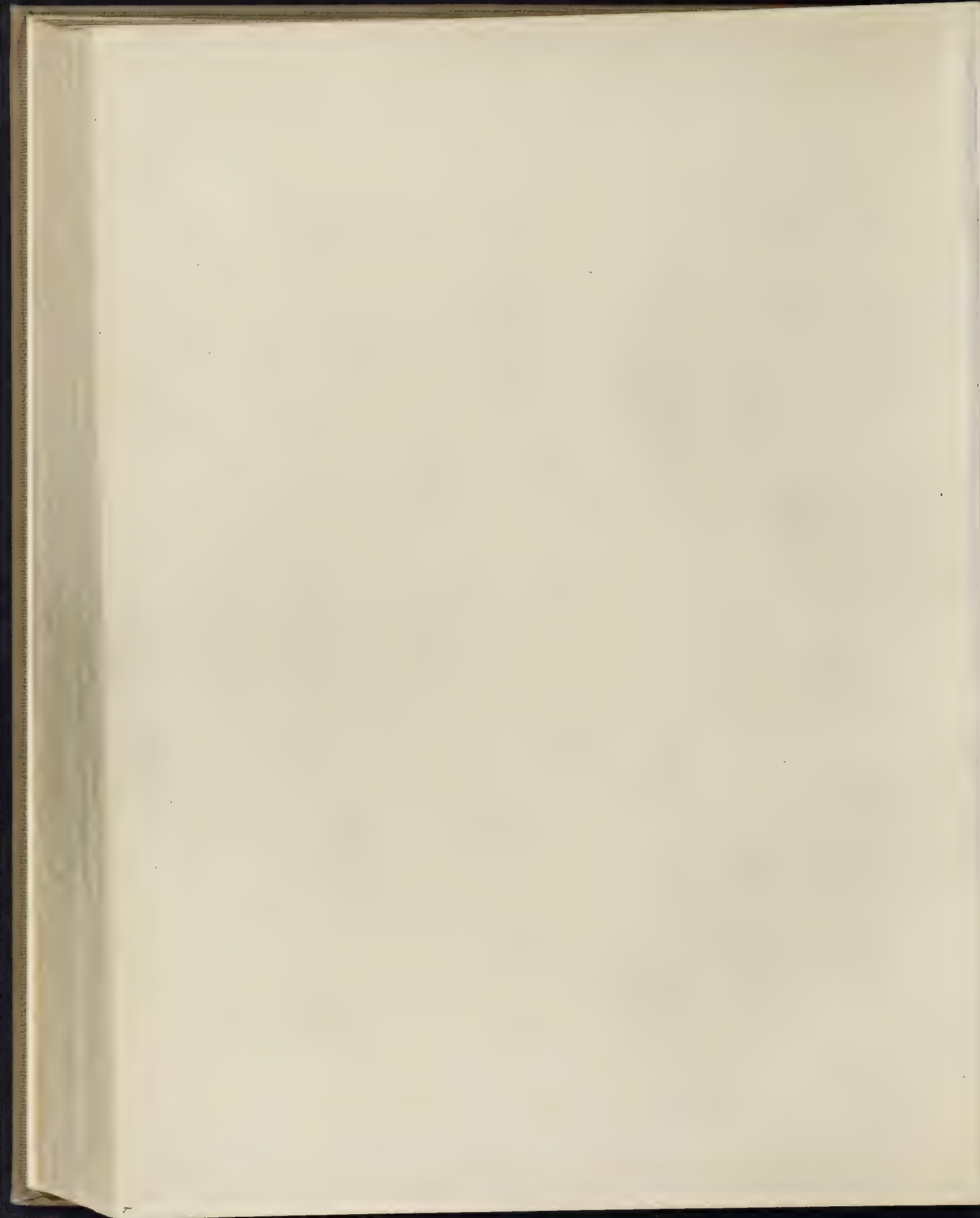


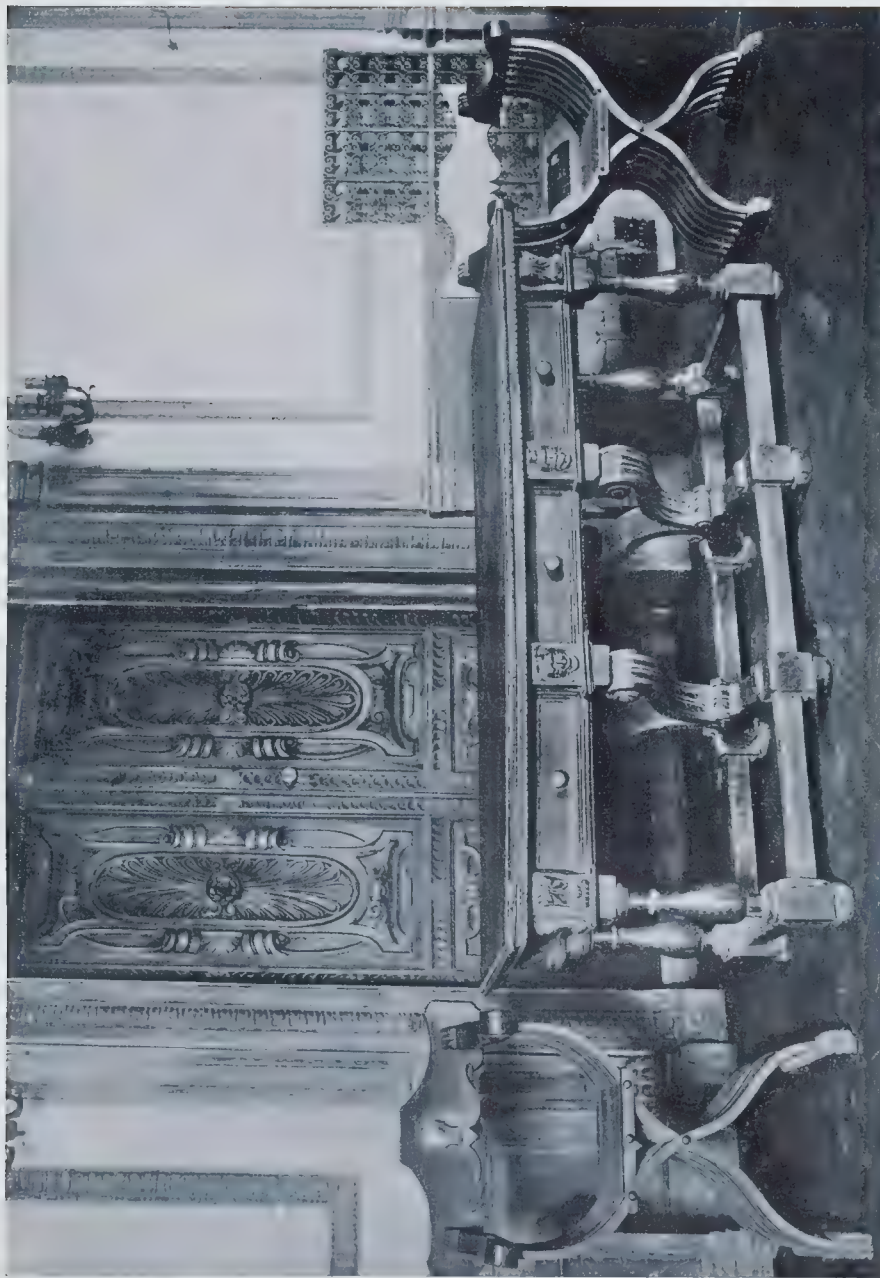
LONDON, VICTORIA AND ALBERT MUSEUM, CARVED WALNUT TABLE, SIXTEENTH CENTURY





FLORENCE, VILLA PALMIERI, CHAIRS AND TABLES, SIXTEENTH CENTURY





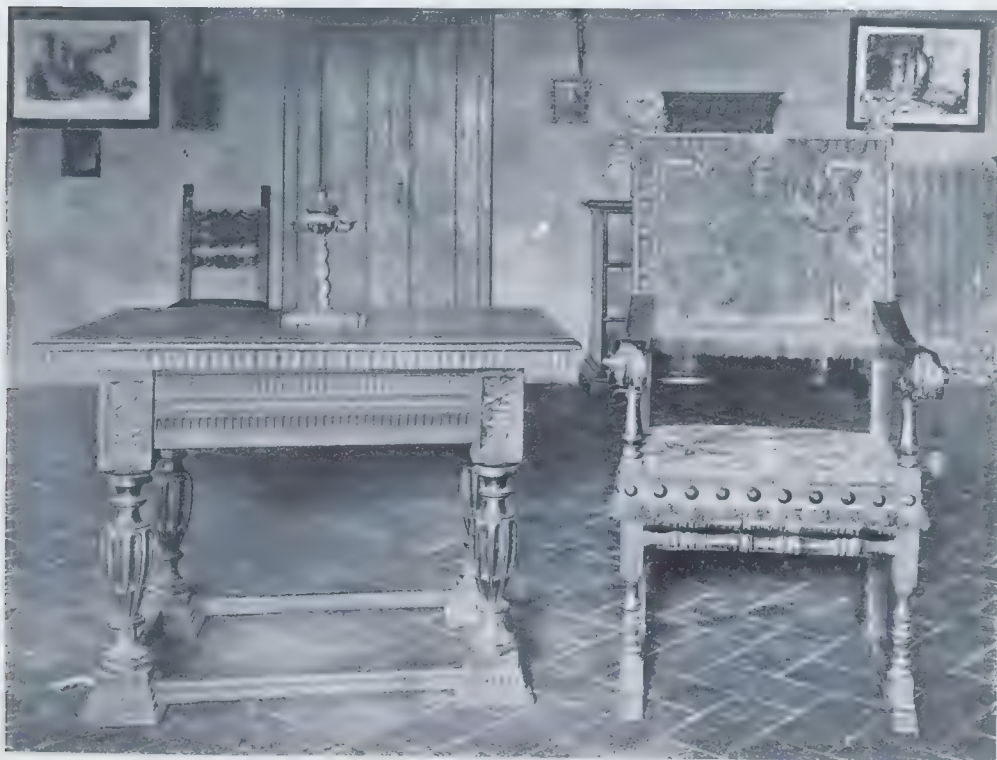
FLORENCE, VILLA PALMIERI, CHAIRS, FIFTEENTH CENTURY, TABLE, SIXTEENTH CENTURY



FLORENCE, VILLA PALMIERI, CHAIRS AND TABLES, SIXTEENTH CENTURY



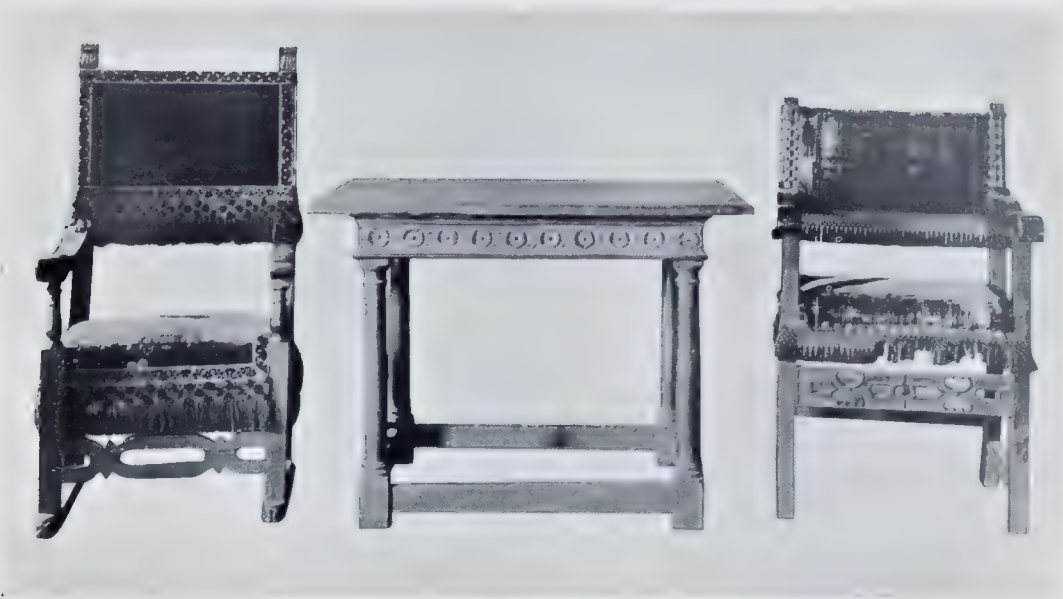
TABLE AND CHAIR, SIXTEENTH CENTURY



TABLE, SIXTEENTH CENTURY

CHAIR, SEVENTEENTH CENTURY

FLORENCE, VILLA PALMIERI



FLORENCE, VILLA PALMIERI, CHAIRS AND TABLES, SIXTEENTH CENTURY



TABLE AND CHAIRS, FIFTEENTH CENTURY



TABLE AND CHAIRS, SIXTEENTH CENTURY

FLORENCE, VILLA PALMIERI



FIFTEENTH CENTURY

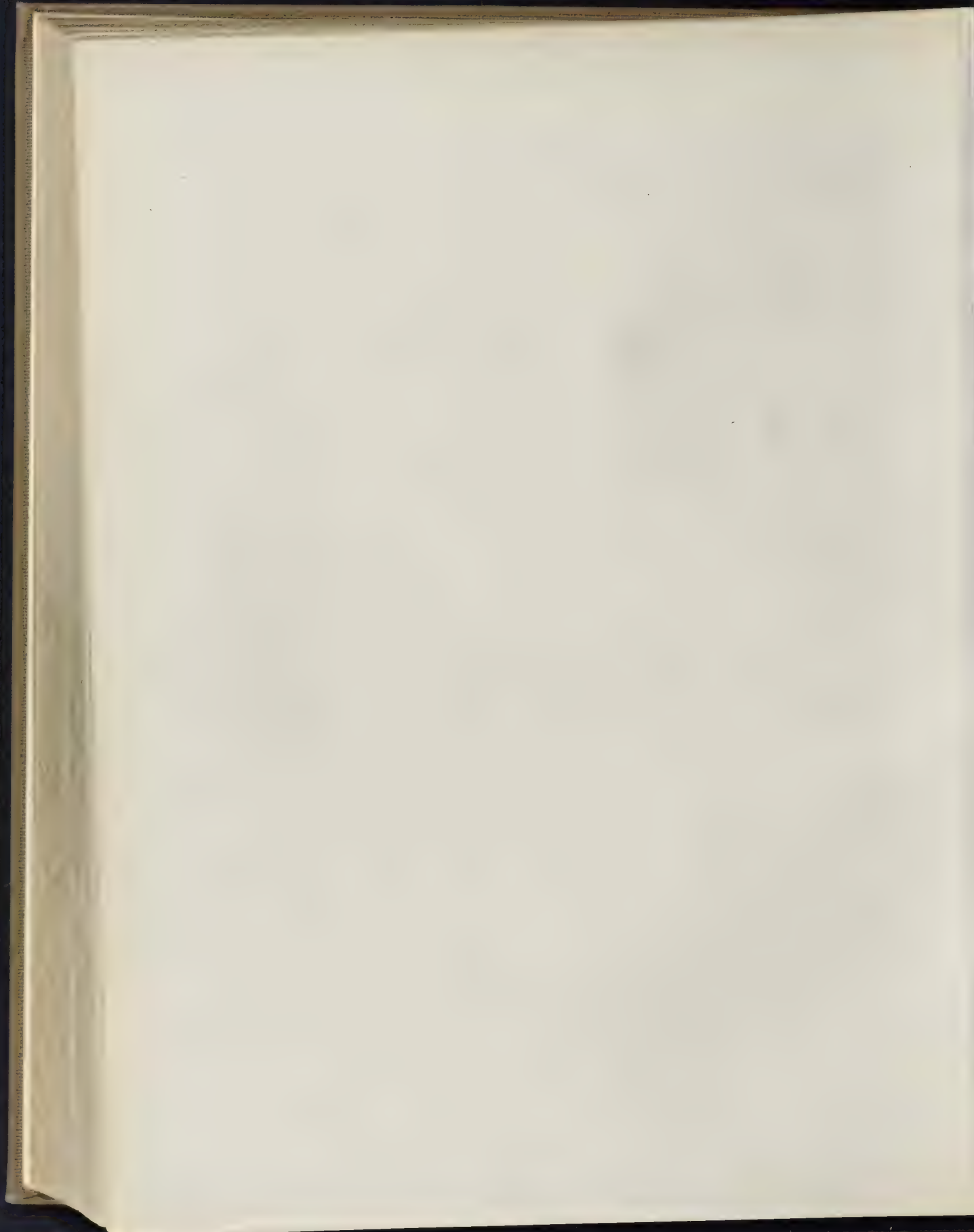
FOURTEENTH CENTURY

SIXTEENTH CENTURY

FLORENCE, VILLA PALMIERI

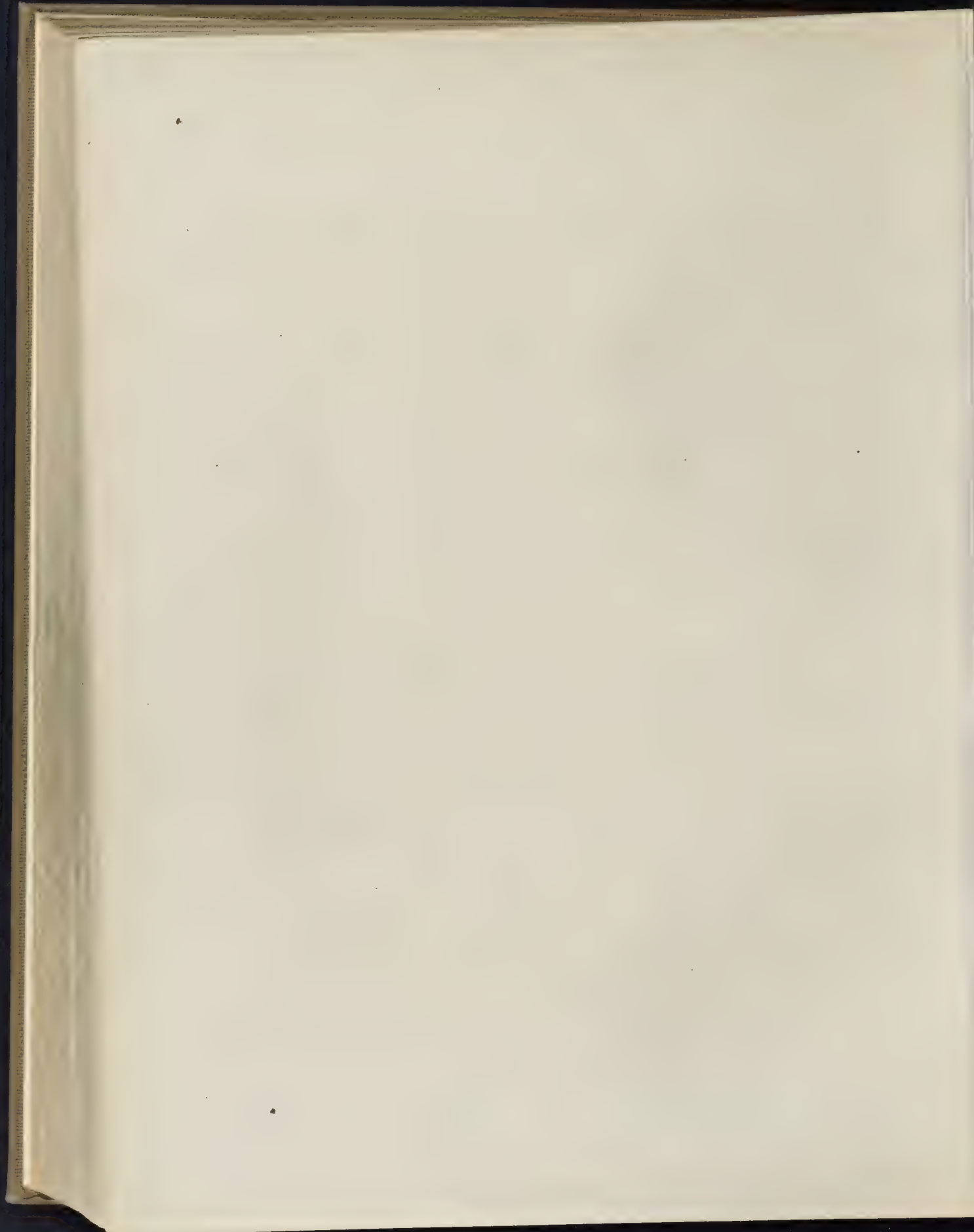


LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, SIXTEENTH CENTURY
PARMA, MUSEUM OF ANTIQUES, BIBLE STAND



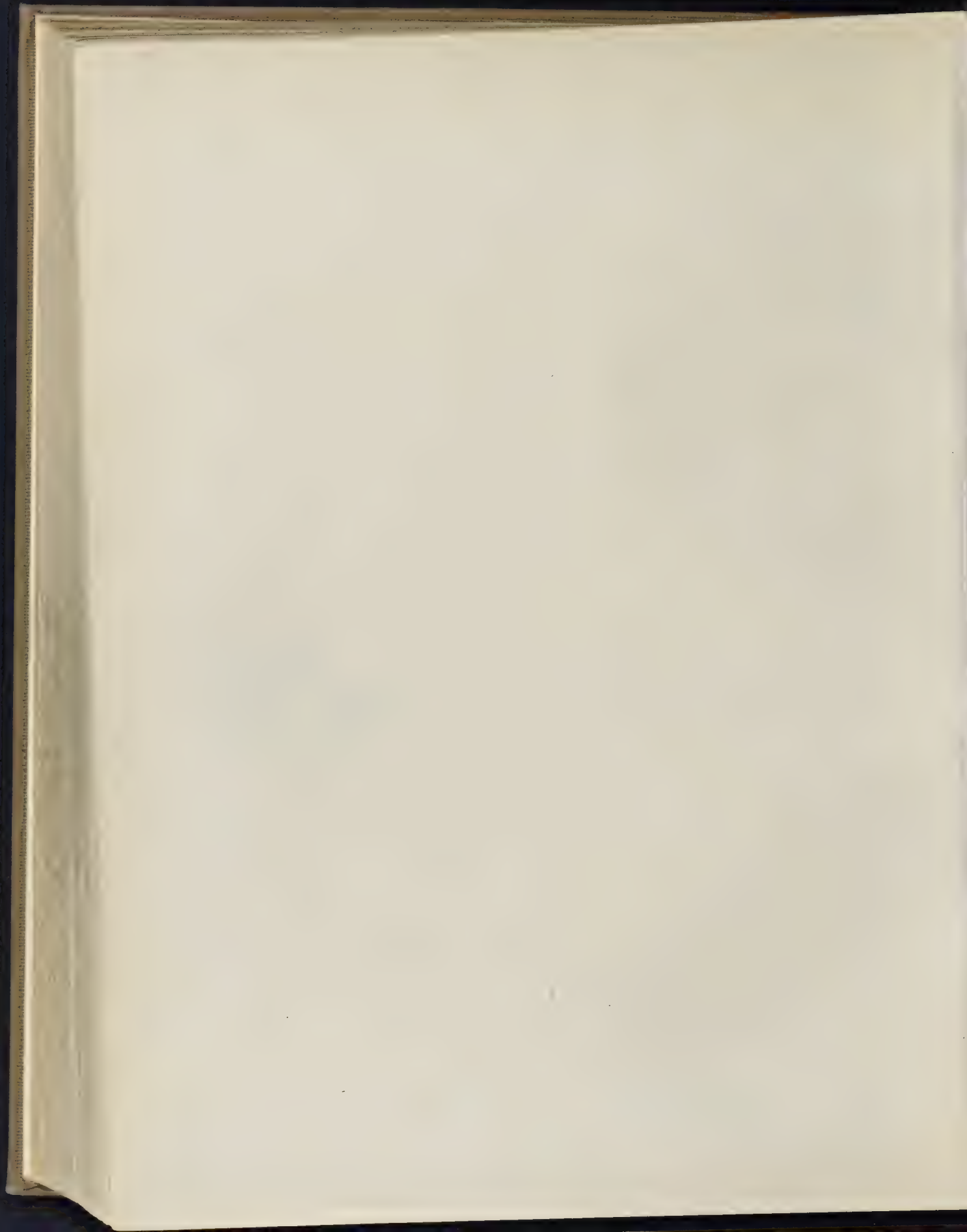


LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, SIXTEENTH CENTURY
FLORENCE, DAVANZATI PALACE, PRIE-DIEU CHAIR, SIXTEENTH CENTURY



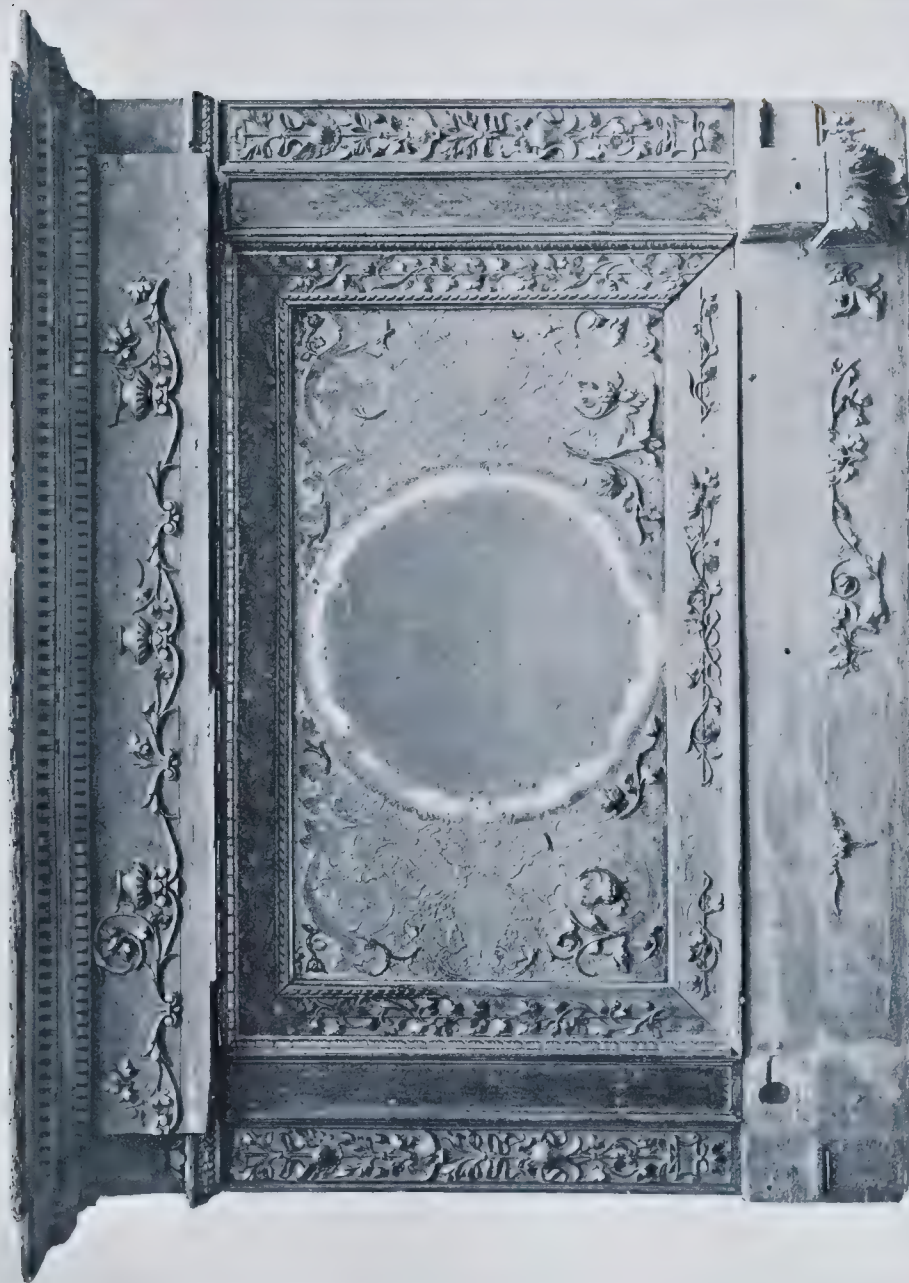


LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, LATE FIFTEENTH CENTURY
FLORENCE, DAVANZATI PALACE, WALNUT KITCHEN MILL, SIXTEENTH CENTURY





LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, LATE SIXTEENTH CENTURY
FLORENCE, DAVANZATI PALACE, SILK WINDERS, SEVENTEENTH CENTURY

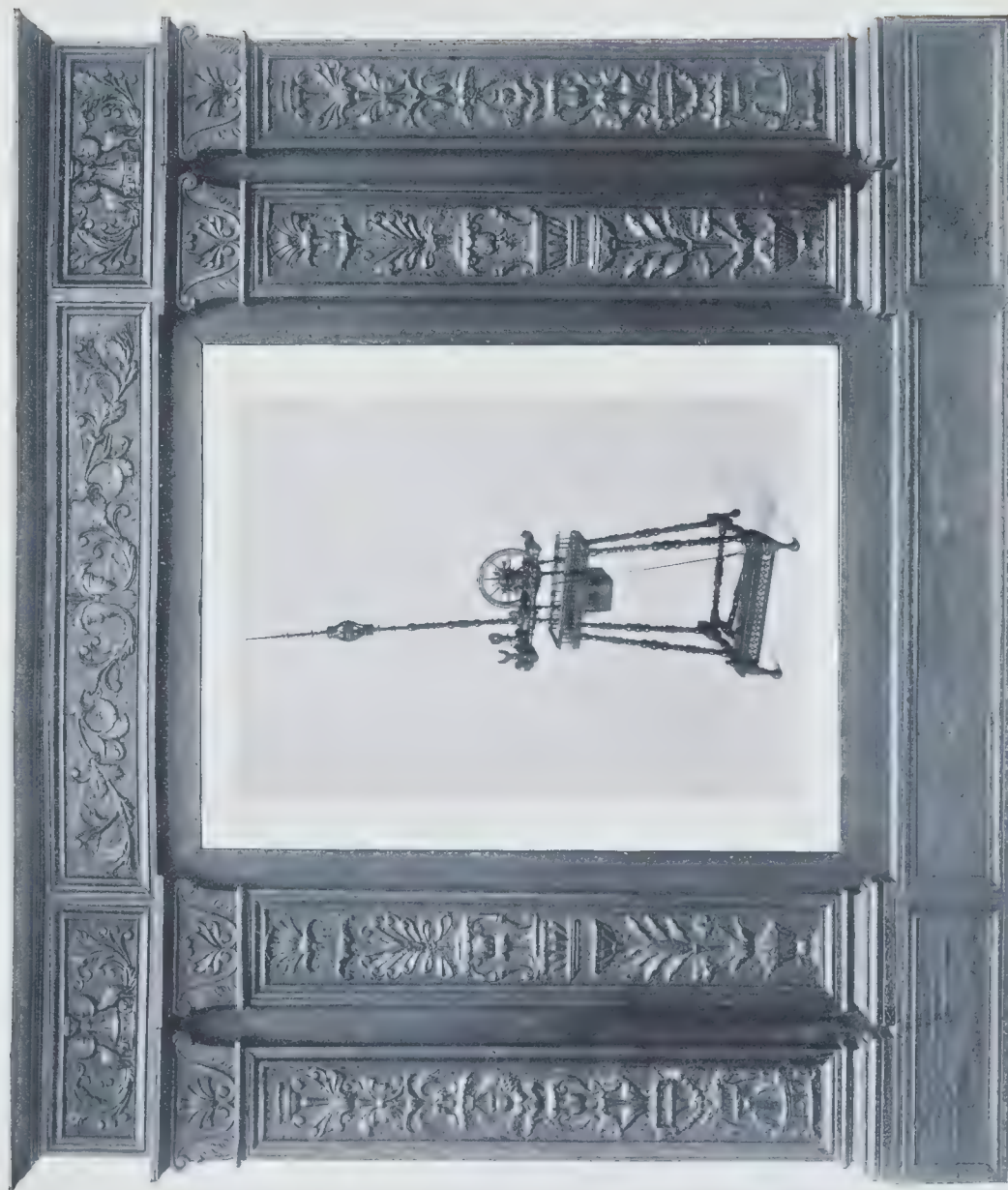


LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, SIXTEENTH CENTURY



LONDON, VICTORIA AND ALBERT MUSEUM, FRAME SIXTEENTH CENTURY

LONDON, VICTORIA AND ALBERT MUSEUM, MIRROR FRAME, FIFTEENTH CENTURY



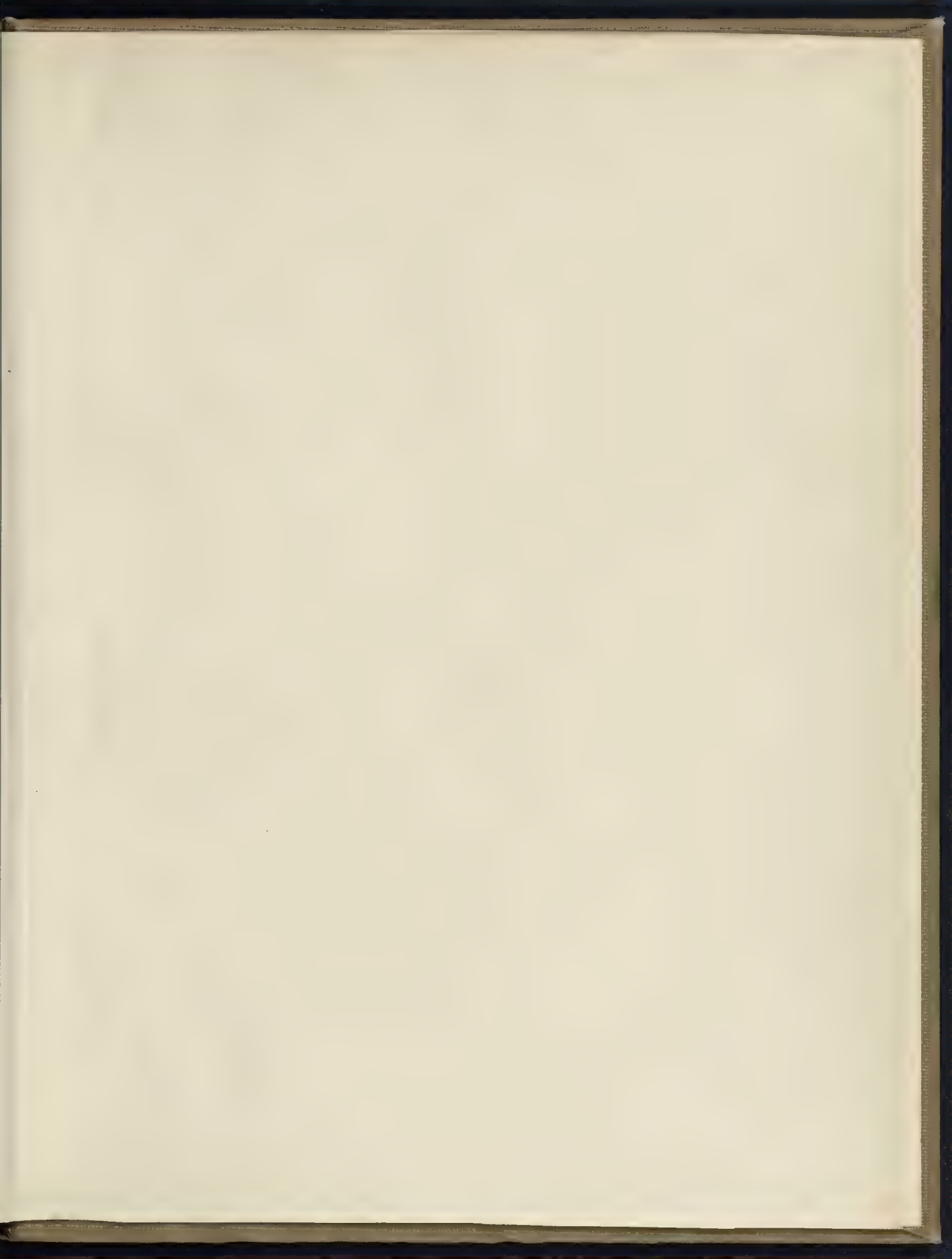
LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, SIXTEENTH CENTURY
FLORENCE, DAVANZATI PALACE, WHEEL, SEVENTEENTH CENTURY

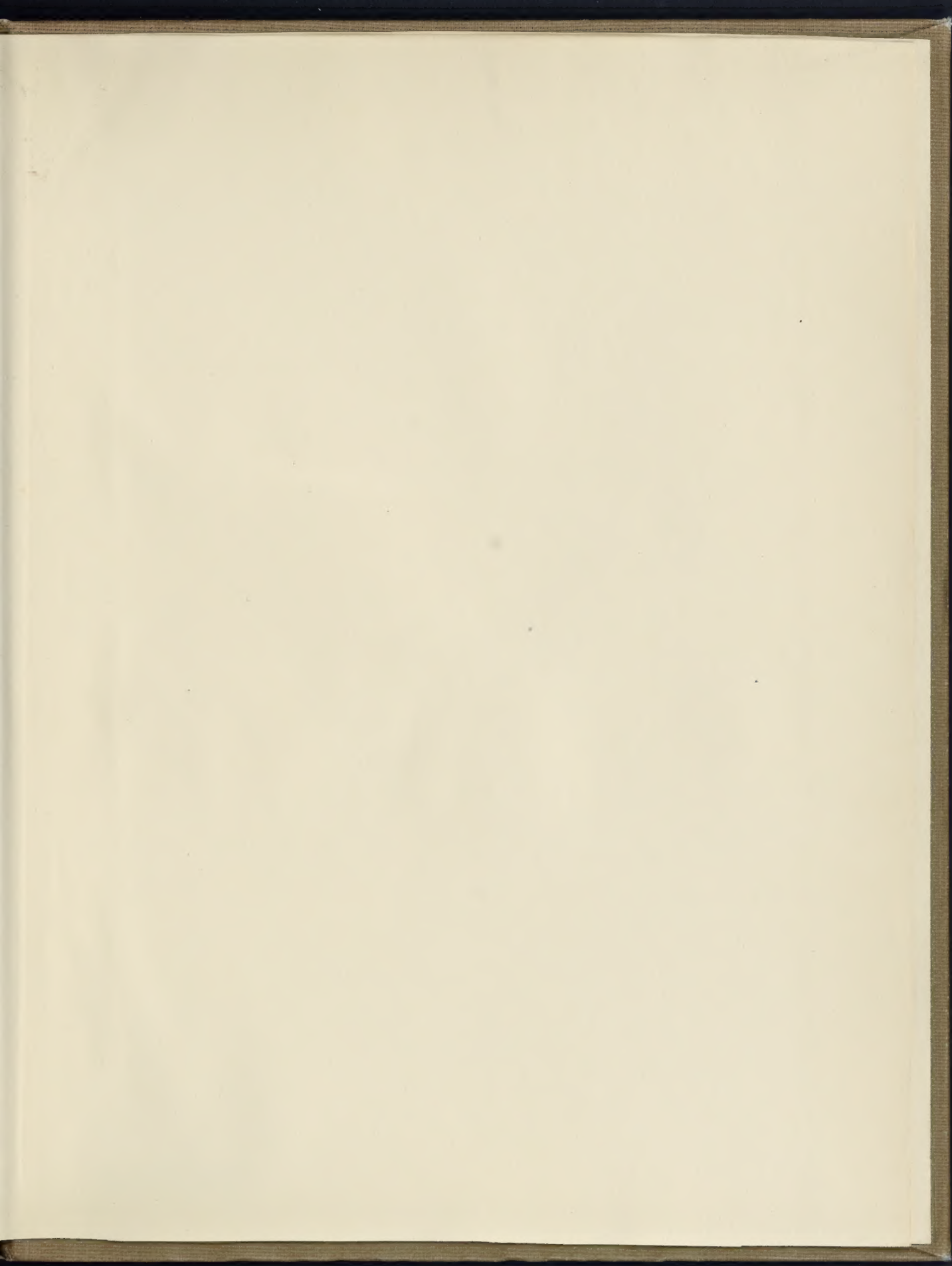


LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, LATE FIFTEENTH CENTURY
FLORENCE, DAVANZATI PALACE, WALNUT WORK TABLE, SEVENTEENTH CENTURY



LONDON, VICTORIA AND ALBERT MUSEUM, FRAME, SIXTEENTH CENTURY
FLORENCE, DAVANZATI PALACE, SIENESE BOWL-HOLDER, SIXTEENTH CENTURY





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